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THE NATIONAL THEATRICAL WEEKLY

LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

"LILIES OF FIELD" DULL

LONDON, June 25.—"The Lilies of the Field," a comedy in three acts by J. Hastings Turner, bearing no resemblance in plot, intent or action to William J. Hurlbut's play, "Lilies of the Field," which was produced in America two years ago, was presented by the Reandean company at the Ambassadors recently. The play, which is bright and entertaining in spots, except some very bad portions of the second act, will hardly measure up to the success of the American production, which though dissimilar in all respects from this play, proved to be a success from the box office standpoint, which this production does not give evidence of doing.

The story deals with the life of a family of a provincial parson, who is of a generally weak personality and who is regarded as "quite hopeless" and as three parts a fool even by his sweet natured wife, who finds that his unbusiness-like ways rendered it hard for her to make both ends meet. He is regarded also in the same light by his two modern daughters and his mother-in-law. The parson becomes extravagant and purchases two bicycles for the twentieth birthday of his two "Lilies of the Field," while the grandmother announces she will give them presents equally as daring. To one she intends to give material for a dress and to the other a month in town during the season. The parson is expecting the visit of a blameless and supposedly inane antiquarian, interested in old churches, and the mother-in-law rashly proposes that whichever of the girls made the greater hit with this man should have the month in London.

The father, while talking, lets the cat out of the bag to one of the twins, and she being a true twin informs her sister of the testing arrangements that had been made. The girls then agree to play each for her own hand. The one who heard of the plot begins by whisking the guest off to show him around the garden, while the subtler sister is much more ingenious. To suit the taste of the lover of the antique, she astonishes her parents and grandmother by the assumption of the shyness, demureness and quick, half frightened movements of the bashful innocent maidens of the sixties. She imposes upon the rest, but not upon the guest, who caught her dancing with much elatement in the company of her sister, and who allows her to fool him—and herself—to the top of her bent.

As a result the ingenious one goes to London and makes the sensation of the season with some smart society folks by donning the garb as well as the airs in vogue in the Mid-Victorian era. She has not intended to keep up the deception long, but is afraid to disclose the fact that she has been shamming, partly because she is ashamed and partly because she loves the antiquarian, who proposes to the not unresponsive girl. The parents, who have brought her twin to town at the end of her stay, are amazed at the fuss made over her by two posing leaders of society. One of the society clan fall in love with the other sister, when the subtler and ingenious one confesses her deception and fraud. At the end it develops that neither the parson or antiquarian were quite the fools they were thought to be, and all ends well. In the cast are: J. H. Roberts, Hilda Bruce-Potter, Gwynne Whitby, Gertrude Kingston, Edna Best, Meggie Albanesi, Austin Trevor, John Garside, Clifford Mollison, Ruth Taylor, Margaret Carter and Nancie Parsons.

'USICALIZING "LITTLE DAMOZEL"

NDON, June 25.—Monokton Hoffe's "The Little Damozel" will be prohortly in the West-End as a musidy. The book and lyrics are bered by Reginald Arkel, and the Robert Cox. Sir Charles Hawproduce the play, in the cast of ill be Joseph Coyne, Winifred nd Connie Edis.

COULDN'T SAVE "NED KEAN"

LONDON, June 25.—Despite the gallant effort to save "Ned Kean" from closing at the Theatre Royal, Drury Lane, the play was withdrawn on Saturday, June 16, after playing two weeks longer than it was scheduled. When the original closing date was announced, a man in the audience jumped out of his seat between acts and told the audience that he thought it a shame that such a fine play had to close for want of public support, and that he would volunteer to finance it for two weeks longer in order to give it a chance. He did this, but the play didn't take and is now closed.

GUITRY AGAINST SUNDAY SHOWS

LONDON, June 25.—Sascha Guitry, the famous French actor-dramatist, thoroughly approves of the custom practiced in England and the United States of having all legitimate theatres closed on Sunday. Guitry has just opened his season here, and the practice of having houses dark on Sunday has meant a day's vacation for him every week for the first time in years, as in France they hold matinee and evening performances on Sunday.

NEW SHOW FOR AMBASSADOR

LONDON, June 25.—In spite of the lack of patronage which "The Piccadilly Puritan" suffered from at the Ambassadors Theatre Miss Dorothy Minto is not discouraged and will shortly reenter the producing field in conjunction with Donald Calthrop, the play chosen being H. V. Esmond's "Eliza Comes to Stay."

"INSECT PLAY" WITHDRAWN

LONDON, June 25.—"The Insect Play," which received wonderful notices and a tremendous amount of good publicity, closed last week at the Regent Theatre, as it didn't draw enough business to make it pay. The play was also a "flop" in the United States, under the name of "The World We Live In."

"NINE O'CLOCK" IN THIRD EDITION

LONDON, June 25.—The third edition of "The Nine o'Clock Revue" was presented at the Little Theatre last week. New scenes include a fantastic sketch by Constance Duchess, a duet called "Marriage" by Arthur Weigall, with music by Muriel Lillie, and several very funny burlesques and pantomimes.

PEGGY O'NEILL FOR "ZANDER"

LONDON, June 25.—Gilbert Miller will produce "Zander The Great" here shortly. The play has been having a very successful run in New York with Alice Brady in the leading role. Peggy O'Neill is scheduled to appear in the feature part here.

FLEMING PLAY TO BE SEEN

LONDON, June 25.—Leonard Fleming, a South African writer, is now negotiating for the production of a play called "The Heart of the Weld" which he wrote in collaboration with the late George R. Sims.

CHARLOT TO HAVE REVUE

LONDON, June 28.—Andre Charlot will produce a new revue in the autumn. It is being written by Ronald Jeans and Noel Coward, and the music is being done by Philip Braham.

"JOHN AND MARY" NEW PIECE

LONDON, June 25.—Edward Laurillard will produce a new musical play in the fall called "John and Mary." The book is by Arthur Wimperis, and the music by Kunneke.

"LILAC TIME" DOING CAPACITY

LONDON, June 25.—"Lilac Time," the American musical comedy formerly called "Blossom Time," has already done 225 performances. It is playing to capacity houses.

LITTLE GOOD MUSIC

LONDON, June 25.—Sir Thomas Beecham, wealthy grand opera patron who went into bankruptcy trying to restore the opera here to its pre-war basis, ran the local critics one better at the annual dinner of the critics' circle, and made a long speech in which he deplored the sad state of modern music, which, like the drama, he declared to be in a very bad way.

The former opera backer said that if there was some common music policy that could be maintained for about two or three seasons, he might seriously consider going in for musical productions again.

"Never in the history of music has there been so little good music written, and so much bad music written and performed," said Sir Thomas. "We have never before struck such a really rotten patch of music. Composers—there are none; singers—very few; instrumentalists—a few. Orchestras are almost non-existent."

"BEGGAR'S OPERA" TO CLOSE

LONDON, June 25.—"The Beggar's Opera," which has been playing for over three years at the Lyric and has passed its 1,240th performance, is to be withdrawn in order to make way for a new play by John Drinkwater, with music by Frederic Austin. Nigel Playfair is producing it. London already has had and is having "Abraham Lincoln," "Mary Stuart," "Oliver Cromwell" and "Robert E. Lee," creating quite a vogue for Drinkwater.

"The Beggar's Opera" was originally produced for six weeks at the Lyric, but was retained for three years.

DROPS DEAD ON STAGE

LONDON, June 25.—William Rokeby, an actor 65 years old, dropped dead on the stage of the Brighton Palace Theatre on Saturday, June 9th, while appearing in "A Week-End." Rokeby suddenly exclaimed in the midst of his lines, "I am suffering, I am suffering," which the audience took as a joke. He then said, "I am going to the Garden of Eden," and started to walk off stage, but dropped dead before he reached the door.

In private life he was known as William Henry Dowdswell. He leaves a widow and a son.

ROSEVERE FINDS RELATIVES

LONDON, June 25.—Ethel Rosevere, of Cook and Rosevere, the American team who have scored a big hit in "You'd Be Surprised," discovered an uncle and aunt of hers through the publicity which she has been given. Her relatives are living here, her uncle being the manager of the London branch of an American bank, to which Miss Rosevere went daily on business.

CHAS. CHERRY IN "SUCCESS"

LONDON, June 25.—Charles Cherry, who returned from America recently, made his re-appearance to the English stage in A. A. Milne's new play, "Success," which was produced last Thursday, June 21st, at the Haymarket Theatre by Frederick Harrison. Moyna MacGill supports him.

"CABARET GIRL" DOES WELL

LONDON, June 25.—"The Cabaret Girl" is having a sensational run at the Winter Garden Theatre here, and has already passed its 300th performance. It has been seen by over 600,000 people, and judging from business and the advance sale, is good for 300 more performances.

CURTAIN-RAISER WITH REVIVAL

LONDON, June 25.—"Eliza Comes To Stay" has been revived by Dorothy Minto, in conjunction with Donald Calthorp, at the Duke of York's theatre. The play is preceded by "Ha-Ha," a comedy playlet by Hugh E. Wright.

"THE OUTSIDER" IS A SMASH

LONDON, June 25.—"The Outsider," a drama in three acts by Dorothy Brandon, a cripple, shows promise of becoming one of the outstanding "smashes" of the summer season at the St. James Theatre, where it was recently produced by Curzon and Lion. This play, which had its preliminary season in the provinces was highly approved by the audiences in the hinterland and this approbation was more than confirmed on the opening night, when the players had to respond to so many curtain calls that they could not be kept track of and the author received a reception which will long be remembered in the London theatre.

The story discloses a battle royal between fully qualified surgery on the one hand and unqualified surgery on the other, and a pungent factor in the intensely dramatic and, at times, pathetic story is that the quack is represented as having been successful in cases in which his fully qualified opponents have failed. There is also a personal element to intensify matters. The daughter of a prominent surgeon has suffered from birth from a bad hip, which her father cannot cure. Her father, bound to professional ethics, debates with himself as to whether or not he should deliver her for one year into the hands of an "outsider," a surgeon whose successes and qualifications have been achieved by methods in opposition to all the precepts and ordinances of the Royal College of Surgeons. Should this man succeed it would mean the professional ruin of the father, but it is not that consideration, but concern for his daughter's physical welfare that is uppermost in his mind as he has had distressing experiences of the bungling of quacks. He finally says no, but the daughter, however, goes against him on account of her lover, for whose sake she places herself in the hands of "The Outsider" for a whole year.

This poignant scene between father and daughter takes place in the second act, and the daughter is almost painfully frank about her desire to become physically normal and to marry. At the end of a year's treatment the patient, in an attempt to walk, faints and the assembled surgeons are for regarding "The Outsider" as an incompetent imposter, when the father steps forth and admits that there is something great about the man, and that he has commenced a cure of the girl, which he, the father, can bring to a triumphant conclusion. Leslie Farber gave an unvarnished interpretation of the role of "The Outsider," with Isobel Elsom doing most meritoriously as the crippled girl. Others in the cast who created a favorable impression are Dawson Milward, E. Lyall Swete, Randolph McLeod, Charles Kenyon, Stella Rho and Ruth Maitland.

DORIS KEANE SERIOUSLY ILL

LONDON, June 25.—Doris Keane, the American actress who scored a great success here in "Romance" a few years ago, and who quickly established herself as one of the stage's great actresses, is seriously ill in Park-Lane, the nursing home of Sir Douglas Shields, the famous surgeon.

Miss Keane was operated on several weeks ago and is no said to be out of danger and is slowly recuperating.

NEW SHOW FOR ADELPHI

LONDON, June 25.—"Sweetheart of the Ring" is the name of a new musical play which is being prepared for presentation at the Adelphi theatre in August. Seymour Hicks is writing the play, the music being composed by H. Fraser Simpson. It will star W. H. Berry.

TOM DOUGLAS IN VAUDEVILLE

LONDON, June 25.—Tom Douglas, who made a very good impression in the ill-fated production of "Merton of the Movies" here, is entering vaudeville. He will do a comedy playlet in which he appeared in America.

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BDWY HAS RECORD LIST OF SHOWS DESPITE WEEK OF STIFLING HEAT

"Ziegfeld Follies" and "Abie's Irish Rose" Top List of Survivors —Many Others Have Bettered Six Month Runs—More Shows Running This Year Than Last

Despite the mid-summer heat which has held New York in its throes almost constantly since the beginning of the month, there are more productions holding forth at present on Broadway than there was last year at this time. A compilation of statistics assembled on Monday evening showed no less than twenty-eight shows running full blast as against nineteen of the previous year. The incoming of Earl Carroll's "Vanities" next week will add another to the list. Nothing has been announced to depart at the end of the week, yet there are a few that have been playing dangerously near their stop limits for some weeks. Some of these had almost petered out when the cool weather break gave them a new lease of life.

A singular coincidence among the survivors are at least two productions that have passed their first year. These include "Ziegfeld Follies," which opened at the New Amsterdam a year ago this month and has been running strong ever since, and "Abie's Irish Rose," which rounded out its first anniversary at the Republic last month. The latter show has been one of the trick hits of the year. Although generally conceded to be puerile hokum, it has netted a fortune in royalties for its author-producer, Ann Nichols, and is another graphic illustration that this sort of a play can be turned into a bonanza when ridden in at the psychological moment. Miss Nichols has contributed many far worthier plays to the Broadway stage, but from a financial standpoint none can hold a candle to the earnings of "Abie's Irish Rose."

In all, the current season's play output has numbered one hundred and ninety-eight plays. While the greater majority of these plays got over, either fairly or strongly, the season contributed a few "flivvers" that survived for a week or less. Included in the list are "Persons Unknown," "Dolly Jordan," "The Doormat," "The Love Set," "As You Like It," "The Inspector General" and "My Aunt From Ypsilanti."

Turning to the brighter side of the season's activities we find there are many shows that have registered runs of considerable length, and although none have neared the record of Mr. Ziegfeld's current girl-and-music show nor Anne Nichols' "hokumatical comedy," there are many that have registered runs of six months and longer. Heading this list is George M. Cohan's international comedy scream, "So This Is London," which inaugurated its tenancy at the Hudson Theatre last August and which still occupies the "boards" at that playhouse. The second edition of "The Music Box Revue" is next on the list for longevity of life, and bids fair to continue to run at the Music Box until the third edition supplants it in September. "Rain," "Seventh Heaven," "The Fool," "Merton of the Movies" and "Little Nellie Kelly" are among the other veterans now going strong on Broadway. The latter show has been keeping up a remarkable pace and will undoubtedly remain at the Liberty Theatre until September when George M. Cohan will supplant it with his latest musical opus, 'The Rise of Rosie O'Reilly," now holding forth at the Tremont, Boston.

In the next group of plays, tabulated to represent those who are running the above a close second, are "Polly Preferred," "Give and Take," "Mary the Third," "Wildflower," "Icebound," "You and I," "Go-Go," "Uptown West," "Zander, the Great," "The Devil's Disciple."

In the newer group of debutantes, meaning plays that have opened in May or later, are "Dew Drop Inn," "Aren't We All?" "Not So Fast," "Sun Up," "Sweet Nell of Old Drury," "Adrienne," George White's "Scandals," "The Passing Show of 1923" and "Helen of Troy, N. Y."

Of the year's one hundred and ninety-eight productions, one hundred and forty-three were dramatic, and fifty-five were musical. By way of comparison to other seasons it might be well to add that of the lot only forty-six were foreign importations. This was less than one-fourth of the season's output, all of which would seem to indicate that the native dramatist is at last coming into his own.

With the actual end of the season Wednesday the theatres, which up to that time for almost two weeks had been recuperating from the bad business they had been doing, had a relapse which is figured will last until the latter part of July.

On Wednesday night the response of patrons was most negligible, with the brokers who had bought heavily on musical attractions being stung and stung heavily. The theatres which had the big advance buys by the brokers were protected, providing they had a stop limit on returns, with the brokers dumping their tickets in to Le Blang's cut-rate agency and getting what they could. Every musical and dramatic show suffered that evening, with Le Blang being able to offer seats for every one of the houses to his customers at the cut-rate price. Thursday night business was even worse; Friday night, however, there was a little breeze stirring, with the shows picking up quite a bit in receipts over the night previous, but none of them getting much advantage. Saturday matinee was disastrous and that evening was not much better.

The torrid weather of Monday seemed to drive trade off the burning pavements of Broadway, with the result that business conditions were most deplorable. The Fol-

(*Continued on page 30*)

BIG LOSS IN OPERA

CHICAGO, June 25.—Civic grand opera lost $351,718 here during its ten weeks' run here and three on tour.

The loss, coming from a total expenditure of $1,335,925, and receipts $984,207, will be made up by about 200 guarantors who will be called upon to pay approximately 70 per cent of their pledge.

Plans now are being made for the next season, which will be extended to eleven and one-half weeks, with at least eighty-five performances. Lengthening the road tour also is planned.

Last season seventy-two performances of twenty-six operas were presented, which netted $757,770. The three weeks' road tour receipts totaled $226,436.

FLORA FINCH FOR SPEAKING STAGE

Flora Finch, film comedienne, who worked opposite the late John Bunny in Vitagraph features, has been engaged by Bohemians, Inc., to play the leading comedienne role in Edward Laska's play, "Brains, Inc.," which goes into rehearsal next month. Robert Ames, now appearing in "Icebound" at the Harris Theatre, has been cast for the male lead.

ARBUCKLE FOR ATLANTIC CITY

Roscoe (Fatty) Arbuckle has been signed to open with a new revue at the Palais Royal, Atlantic City, on July 9. Arbuckle will be featured and will work with De Haven and Nice in the comedy numbers of the piece. Ernie Young, the Chicago booking agent, handled the negotiations.

GRAND OPERA FILM FLOPS

SAN FRANCISCO, June 25.—"Frate Sole," which was given at the Civic Auditorium here last week and heavily billed as "The First Motion Picture Grand Opera" ever shown in America, proved to be a quick and decided flop and closed after a few performances with a heavy loss to local investors.

On the opening night prices ranged from 50 cents to $1.50 and about 4,000 people were in attendance, mostly paper. Advance advertising was extremely misleading, "Frate Sole" being nothing more than the life of St. Francis of Assisi, atrociously screened both as to story and photography. During the first intermission hundreds of people walked out and the exodus continued until at the finish but a comparative handful were left.

As a big 80-piece orchestra was used besides a chorus of 50 trained singers, and as it is understood that the rental of the Auditorium was in the neighborhood of $500 a day, the loss entailed in the rapid flop must have been tremendous. The exhibitors tried to struggle along after the first showing but all attempts at resuscitation were unavailing.

"BREAKING POINT" OPENS

WASHINGTON, June 26. — "Breaking Point," the new Mary Roberts Rinehart play opened here on Monday night.

As its plot unfolded the approval of the big audience increased until a hit of great proportions was assumed.

Mrs. Rinehart, and Mr. Wagenhals and Mr. Kemper, the producer, were present.

ARRESTED ON PIRACY CHARGE

TOLEDO, June 25.—Through the efforts of the Department of Justice in Washington, and the Producing Managers' Association of New York, who are co-operating in the apprehension of "play pirates" and infringers of dramatic compositions, Sherman L. Jones, doing business as the Woodward Play Company, was arrested by Special Agent H. W. Kage, of the Department of Justice, on a charge of having violated Section 28 of the Copyright Act, and arraigned before United States Commissioner Frederick W. Gaines in the U. S. District Court, Western Division of Ohio. He was held for a hearing later in the week.

According to the affidavits made out by Special Agent Kage, Jones infringed on dramatic compositions in three specific instances, by making copies of well known plays and selling them to whoever wanted to buy them at the rate of four dollars per copy.

On or about April 22, 1923, it is alleged that Jones violated sections of the Copyright Act by selling his copies in manuscript form, of the play "Kick In," which was registered by Al. H. Woods, producer, who since has assigned the rights to the play to the Century Play Company, Inc. At the same time an infringement of the dramatic composition, "Turn to the Right," was also offered for sale by Jones. This play was originally registered by Winchell Smith and John E. Hazzard, on January 2, 1917, and since assigned and transferred to the Century Play Company. Another play for sale by Jones and bought by Special Agent Kage was an infringement on "Paid in Full," copyrighted by Eugene Walter. This copy was bought on May 7, 1923.

Edward C. Raftery, of O'Brien, Malevinsky & Driscoll, New York attorneys, representing the producers whose works were infringed upon, arrived in Cleveland and was assisted there by attorney George Q. Keeley in looking after the interests of his clients. They will press the charges against Sherman L. Jones, taken into custody by Special Agent Kage.

The copies of the plays alleged to have been infringed upon by Jones were in manuscript form and it was immaterial to Jones what the buyer of the play did with it after they took it way with them. According to Mr. Raftery, the same titles were used but some of these copies had a line changed here and there in the dialogue and in one or two cases instead of having a character come out of the left door, they entered through the right. Also some of the characters had different names. Whether this was done through careless work or through the belief that such minor changes would aid in effort to evade the law is not known.

The campaign against "play pirating" and infringers such as Jones, said the attorneys, was just begun, and word was sent out from Washington that every possible help would be given to the Producing Managers' Association to stamp out the practice. Mr. Raftery was instrumental several weeks ago in the arrest and conviction in Pittsburgh of offenders who produced such plays as "Lightnin'" without any consideration for the play owners.

Producers and authors have for years lost much of the piracy practice.

COSTUMES Who will make your next ones? Those who have bought from us say— BROOKS-MAHIEU 1437 B'WAY. N. Y. 11,000 COSTUMES FOR RENTAL

CARROLL-EQUITY CONTROVERSY HELD UP BY TWO WEEK TRUCE

Eighty-four Members of "Vanities" Join Actors' Organization—Eight "Hold Outs" Must Join Within Two Weeks or Step Out of Show in Favor of A. E. A. Members —Equity Claims a Victory

A conditional truce has been effected in the Earl Carroll-Actors' Equity Association war, precipitated by the inability to "unionize" the members of "Vanities of 1923." Carroll has agreed to deliver eighty-four out of ninety-two of his players to Equity, while the latter has agreed to permit the revue to open as per schedule Monday, July 2, and continue for two weeks without any molestation from Equity. At the termination of this period the eight "hold-outs" will either have to embrace membership in Equity or step out of the show.

With an air of tranquility hovering over the production Carroll is rehearsing his company night and day in order to be ready for premiere on schedule time.

Eleven chorus boys, who had walked out of the show at the direction of Equity in the early stages of the conflict, have been reinstated and are again rehearsing with the piece. Although the statement issued from Equity does not touch on the status of the other Equity members who were withdrawn, it was stated by an Equity official that Carroll will have to reinstate any of them that wish to rejoin the show.

From another source it has been learned that Equity has voted these loyal members two weeks' salary, They have effected a compromise with Carroll whereby any of them he does not reinstate shall be paid a week's salary by Carroll and also an equivalent sum by the Equity.

Carroll figures that this condition will straighten itself out in that if any of the hold-outs should refuse to join Equity at the end of two weeks he could reinstate some of the Equity members to replace them. From a business angle it would seem that he would prefer to do this rather than pay them the week's salary binding under the agreement.

The Equity-Carroll rumpus has been a live topic of the theatre world ever since its origin. Some have credited with being an indirect challenge to feel out Equity's strength. This angle has since been disproven and at the same time can be considered a victory for the Equity. Just what effect the outcome of this affair will have upon the controversy waging between the Producing Managers' Association and the Equity, which will not come to a head until next June, remains to be seen. But in some Equity seems to have established their power beyond question. In this case they have demonstrated their ability to "sew up" a non-union show.

Carroll has reiterated his stand that he had never entered into any attempt to challenge the strength of Equity or any other labor organization. He said he had always been friendly to the Equity and would have avoided any controversy with the organization had it been possible.

While Equity on the other hand take the attitude that the controversy, whether intentional or unintentional, dealt with a greater problem than a personal setto with Carroll. They were alive to the fact that should they have permitted the Carroll show to open under its former status it would have spelled defeat for the organization.

But now that everything has been amicably adjusted both sides are satisfied.

MORRIS BENEFIT ON JULY 4

William Morris on July 4th will stage the annual benefit for the Saranac Day Nursery for tubercular victims, which was founded by Mrs. Morris at the Pontiac theatre, Saranac, N. Y.

This performance made up of vaudeville and legitimate stars and headliners is presented each year by Mr. Morris and has been averaging $2,000 net, which is turned over to the Day Nursery.

The performers who will appear will be taken to Saranac on July 3d in a special car on the New York Central railroad, will give their performance on the 4th and return to New York on July 6th. During their stay at the resort they will be the guests of Mr. Morris at the Ritz hotel and will be entertained by Mr. and Mrs. Morris at their home in Saranac.

Martin Wagner of the Morris office in New York will be in charge of the entertainment.

STOCK TRYOUT FOR WOODS PLAYS

Al H. Woods has decided to have the George Marshall Players at the Belasco Theatre, Washington, try out two new plays for him within the next two weeks. Should they prove up both are to have Broadway productions this season. The first to be tried out will be a comedy entitled, "After the Rain," by Ray Coleman and Lynn Overman, the week of July 2. Judith Anderson, who was leading woman for Frank Keenan in "Peter Weston" this season, will head the cast, which will also contain Lillian Ross, John Daly Murphy, Fred Raymond, Jr., Ann Sutherland, Wallace Clarke, John Klein and Joseph Crehan. The second play, entitled "The Alarm Clock," which was adapted from the French by Avery Hopwood, will be tried out the week of July 16. Bruce MacRea will appear with the company in that play as well as Miss Anderson and the balance of the cast that appears in "After the Rain."

"POPPY" FOR MADGE KENNEDY

Madge Kennedy, stage and screen star, whose last appearance on the "legit" stage was in "Cornered," produced by Henry W. Savage several seasons ago, and who has since been occupied with film work, will return to the legitimate stage early next season as the star of "Poppy," a new musical comedy by Dorothy Donnelly, Steve Jones and Arthur Samuels, which is to be produced by Philip Goodman. This will mark Miss Kennedy's debut as a musical comedy star.

The piece will open at Long Branch, N. J., on August 6. The following Monday the play is scheduled to open at the Apollo Theatre, New York. Among some of the cast engaged in support of Miss Kennedy are W. C. Fields, Luella Gear and Sarah Edwards. Ira Hards will stage the play.

REVIVING OLD MELO SHOWS

Grace Anderson, who has been connected with a number of motion picture enterprises, is planning to revive interest in the old melodramas which held full sway before the movies crowded them into discard. Miss Anderson has opened offices in the Chandler Building and is assembling a company of players. She is planning to lease a neighborhood theatre which she will rechristen "The Thrill Box" and revive such veterans of melodrama as "Chinatown Charlie," "Queen of the White Slaves," etc.

Miss Anderson has entered negotiations for a lease of the Chaloner Theatre, the motion picture house at Tenth avenue and Fifty-fifth street. Nothing definite had resulted up to press time.

"HANDS OFF" NEW REVUE

"Hands Off," a new musical review by Harry Clark and Hubert Winslow, will be given a hearing next season by the Beaux Arts Produc ons, Inc.

OFFER TO SPIEGEL CREDITORS

A meeting of the creditors of Max Spiegel will be held in the old Post Office Building, Park Row, on Friday to consider an offer of settlement made by Mrs. Estelle B. Mark, mother-in-law of the bankrupt theatrical man. Edward Hymes, trustee for Spiegel, who is at present confined to a sanitarium in Connecticut, was instrumental in bringing about the offer.

In a report just filed by Hymes as trustee the outstanding claims against Spiegel are said to aggregate $1,000,000, and for the purpose of settling these claims it is understood Mrs. Mark has offered to pay $350,000. It is probable that those holding secured claims will receive 25 cents on the dollar, while 10 cents on the dollar will go to those whose claims are unsecured.

Spiegel's financial troubles came to light last December when upon the application of his brother, Leon Spiegel, after two attempts at suicide, he was committed to a sanitarium in Stamford, Conn., by a judge of the Probate Court in that city.

Spiegel had a successful and spectacular career in burlesque and theatre operation prior to the time he became financially involved, which followed his affiliations with the Shubert advanced vaudeville circuit upon which he had several attractions playing. At the time of the failure it was said that Spiegel had taxed himself with the burden of carrying too much theatre property which brought about his financial downfall.

Following his commitment to the sanitarium a petition in involuntary bankruptcy was filed with Judge Julian Mack in the United States District Court by Charles Finberg, manager of the Grand Theatre, Hartford, Nat Lewis, Broadway haberdasher, and Sol Brill as creditors.

Besides losing in the Shubert units Spiegel lost a considerable amount of money through the presentation of Nora Bayes in the musical comedy, "Queen of Hearts," at the George M. Cohan Theatre early last season.

It was brought out at several hearings that Spiegel at various times in obtaining loans from banks to enable him to meet obligations had forged the names of various members of his wife's family and business associates to spurious stock certificates on which he obtained loans.

ARMAN KALIZ DIVORCED

Supreme Court Justice Burr ended the series of legal controversies in which Amelia Stone Kaliz and Arman Kaliz were the principals by granting the couple a divorce, thus closing a two year tangle.

Miss Stone, well known in vaudeville and musical comedy, charged her husband with an undue fondness for a young actress identified in court as "Babe." The wife alleged that her husband had visited the girl's apartment in West 48th street, and she also accused the couple of misconduct in a Philadelphia hotel.

For several years following their wedding in 1910, Kaliz and his wife were known as the happiest couple in vaudeville. About a year ago Kaliz moved to the Friar's Club, while Miss Stone took up a residence at the Hotel Embassy. Kaliz was for a time a prisoner in Ludlow street jail, following his failure to pay $100 a week to his wife during the divorce action.

SHUBERT PLACES DIRECTORS

Hughy Shubert, who has an office in the Columbia Theatre Building, where not alone he writes sypecial music and numbers but also places musical directors with traveling shows. Up to Monday Shubert had placed the following musical directors for the coming season. Joe Paulson with the "Sliding" Billy Watson, how, Bert Jeska with "Barney Google" Company, Ernest Schlenker with the Harry Hastings "Silk Stocking Revue," William C. Lippins with E. J. T. Ryan Mutual Show, Henry Newbauer with Barney Gerard, Chet Arthur with "Bubble Bubble," Rocco Colone with Mollie Williams, Harry Stoddard with the Joe Howard show on the Mutual Circuit and Jim Williams with the Harry Fields Show on the Mutual Circuit.

MILLION DOLLARS FOR KEENEY

Frank A. Keeney, proprietor of Keeney's vaudeville and picture house in Brooklyn, inherited more than a million dollars according to the third accounting of the estate left by his father, Seth L. Keeney, merchant, who died March 13, 1913. The accounting was made by Keeney and the Brooklyn Trust Company, as executors, and filed in the Kings County Surrogate Court.

The papers filed show that Seth L. Keeney was 82 years old and by his will of April 16, 1907, gave his son, Frank A., the Keeney home at 221 Clermont avenue, Brooklyn, with all of the furniture and contents therein, and all of the life insurance. He said:

"I give and bequeath to my son, Frank A. Keeney, $50,000 in cash or securities, the securities to be selected from my assets or estate, and I direct then that after the bequests and annuities are paid as hereinafter provided, the balance of the income on trust funds be paid over to my son, Frank A. Keeney, quarterly, or semi-annually, and five years after my decease, and after all bequests and liabilities are paid, I give my son, Frank A. Keeney, one-third of my estate at that time remaining, and at the end of ten years another third, and the remaining one-third to be left in trust for him as long as he lives, and at his death to go to his next of kin.

"All the rest, residue and remainder of my estate, real and personal, not otherwise effectually disposed of, and which I may have the right or power to dispose of by will, I give, devise and bequeath to my executors of this my will hereinafter named, in trust to keep, manage and care for, collect the rents, interest and income therefrom, and after paying the interest on the incumbrances, taxes and assessments thereon, from time to time, and the installments to be paid to my sister, Ruby H. Watkins, and others, to apply the residue of such rents, issues, profits, interest and income annually or oftener to the use of my son, Frank A. Keeney, as long as he shall live, and upon the death of my said son, Frank A. Keeney, to his lawful issue surviving during their lifetime."

In their latest accounting, covering a period from March 16, 1918, to October 19, 1922, the trustees charge themselves with principal, $1,072,597.23, representing the $980,020.68 ordered held by the 1918 court order, an increase of $92,576.55.

They also charge themselves with income of $314,118.05.

Against the principal they credit themselves with administration expenses, $7,208.

Against the income they credit themselves with administration and other expenses, $33,535.30, and gave to Frank A. Keeney from April 1, 1918, to March 1 last, $269,850.

The balances—$1,065,389.23 as principal, and $10,732.75 as income—they are holding for further distribution, subject, however, first to the deductions of their commissions and the expenses of the accounting.

A preliminary hearing for the signing of the decree it is expected will be held in the near future.

7 SHOWS BRAVE CHICAGO HEAT

CHICAGO, June 23.—The terrific heat wave the past week has kept down the attendance at the loop theatres. However, the seven playhouses now open will retain their present attractions with no new productions offered for the coming week.

"The Dancing Girl" is very much in public favor at the Colonial and will remain here throughout the summer. Across the street at the Apollo, Eugene and Willie Howard in "The Passing Show" are holding their own, although receipts at this house this week are much below those of last week.

Eugene O'Brien is still enjoying a profitable run in "Steve" at the Princess. "Blossom Time" remains at the Great Northern. "Chains," considered the best play now in Chicago, is doing nicely at the Playhouse. "Up the Ladder" is holding on at the Central and Donald Brian in "Rolling Home" remains at the Cort. This comedy is scheduled to close next Saturday night and will be succeeded by William Courtney in a new play, "Dangerous People," written by Oliver White, which will open Sunday, July 1.

STAGE HANDS AND MUSICIANS TO ASK BIG WAGE INCREASE

Union Officials Serve Notice that Demands for Increase in Wages for Next Season Are To Be Made—25% the Average Raise To Be Asked By All

Both the Theatrical Stage Hands' and Musicians' Union locals in New York City have served notice on the Labor Board of the International Theatrical Association and the Vaudeville Managers' Protective Association that they are prepared to make demands for an increase in their wage scale to become effective on September 1st, at the expiration of the present agreement between the bodies. They were informed by the managers' organizations that the latter would be glad to confer with committees of the respective unions and consider the demands. These conferences the managers declared they would hold about July 9th.

Besides the local unions the American Federation of Musicians and the International Alliance of Theatrical Stage Employees of the United States and Canada, executive boards have also notified the managers that they desired to confer regarding an increase of the road scale for traveling musicians and stage hands. These conferences will probably start on July 16th.

The stage hands' union held their annual meeting last Sunday morning at which the officers for the current year were installed. The officers are: Wm. E. Monroe, re-elected president; Edward Otto, vice president; J. C. McDowell, recording secretary; Ben Forman, secretary and treasurer. The Board of Trustees installed were Joe Magnolia, Gus Durkin and Joseph Tierney. Joseph Riley was re-elected as business agent and his associate agent, Harry Palmer, was succeeded by Harry Sheeran.

It was expected that the executive committee would at the meeting submit a scale of wages they desired for the members of the organization in the various New York theatres. The members were told that the committee had not as yet figured out their demands but that they had notified the managers that they would seek an increase in wages for the members of the organization next season.

According to an authoritative source, the stage hands' organization will ask for an increase averaging twenty per cent for the men working in the theatres in Greater New York. In the legitimate houses where heads of departments—carpenter, electrician, property man—are getting $55, the new scale will ask for $67.50 a week. For grips and clearers now getting $3.75 a performance, $5.00 a performance will be asked. For fly men and front of the house, or spotlight men, now getting $4.25 a performance, $5.50 will be asked. In the vaudeville theatres, where heads of departments are now getting $52.50 a week, the new scale will request $65.00 a week. In the burlesque houses where the heads of departments are now receiving $47.50 a week, it is said, the new scale will call for $60 a week. Grips, clearers, fly men, spotlight men, working in the vaudeville, burlesque and combination vaudeville and picture theatres are scheduled to get an increase ranging from 15 to 25 per cent above their present wage.

It is expected that this scale will be prepared and submitted to the members of the organization at their next meeting on Sunday morning.

For the traveling stage hands who have been receiving a minimum of $62.50 a week the International organization will present a demand that the men get $75.00 a week next season.

The American Federation of Musicians are prepared at the conference with the labor committee of the International Theatrical Association, which is composed of Alfred E. Aarons, Abe Levy and Ralph Long, to request that traveling musicians now getting $57.50 a week on the road be paid next season $75. The scale for leaders on the road will be arranged to call for an increase of 25 per cent over the present scale.

The Associated Federation of Musicians, known as Local 802, which represents the men playing in the theatres in Greater New York, are to hold a meeting of their governing board this week at which the scale they will submit to the managers for next season will be drafted. According to indications this organization will request that the wages of its members be increased from twenty-five to thirty-five per cent over the present scale.

Just how the managers will act upon the requests has not been determined at this time. At a meeting of the International Theatrical Association, the members were told in a report from the Labor Committee that all of the organizations would submit new wage scales which would call for increased wages for their members. It is understood that the demands for the traveling musicians and stage hands will be granted, but that the local scales will probably not be approved as submitted. It is said that the managers may be inclined to grant a slight increase in the local scale but they would be adverse to any proposition that would call for increases which range from twenty to thirty per cent. It is likely that the managers may consent to a ten per cent increase for the stage hands and probably fifteen per cent to the musicians, but will stave off any further increase demands.

DIXON HEARING ON JULY 25

A hearing in connection with the bankruptcy of Henry P. Dixon, former Shubert Unit Show producer, will be held on July 25 in the U. S. Post Office before the judges of the U. S. District Court at 10.30 A. M., at which time Dixon's application for a discharge in bankruptcy will be heard.

Dixon filed his petition in bankruptcy on April 17, which showed liabilities of $21,312, assets unknown, consisting of six shares of stock of the American Burlesque Association.

Dixon's show on the Shubert vaudeville circuit was called "Midnite Revels."

IRENE FRANKLIN FOR CONCERT

William Morris has taken Irene Franklin under his wing and beginning July 16 will send her out on a concert tour throughout the United States and Canada. Miss Franklin's program will consist of a cycle of songs lasting more than an hour and three other concert artists will be carried.

P. M. A. TO DECIDE ON C. T. O.

Action one way or another will be taken today (Wednesday) at a meeting of the Producing Managers' Association on the proposition outlined to them by Joe Leblang for the establishment of a Central Theatre Ticket Office, to begin functioning in September.

Leblang recently wrote a letter to the individual members of the P. M. A., in which he outlined the policy he would adopt in the operation of the Central office. Several managers who were opposed to the proposition on the ground that it was "one sided" for the benefit of the theatre owners, called upon Leblang and stated that after reading his letter over they had come to the conclusion that the plan was the only one which might be in any way effective toward the eradication of the "gyp" speculators and promised to support him in the project. It is said, however, that unless all of the independent theatre owners and managers can be gotten to approve the plan that the P. M. A. will not allow it to be adopted and put into force.

HORWITZ IN EUROPE

Arthur J. Horwitz, the vaudeville booking agent, who abandoned his business through fear of being incarcerated in Ludlow street jail for failure to make alimony payments to his wife, Edith, and disappeared, wrote a letter last week to Harry Santley, a former employe, from Paris, saying that he was leaving for Carlsbad, Germany, early this week.

In the meantime agents around the Loew Annex Building are telling of complaints made to them by actors formerly booked through the Horwitz office. They say that about ten days prior to Horwitz's last disappearance, which followed his expulsion as an agent from the Loew Vaudeville Booking Exchange, Horwitz had wired them from New York that he was in need of funds and must have sums ranging from $50 to $300 at once or he would cease attending to their business affairs. Horwitz, it is said, gauged his demands in accordance with the weekly salary the actors were receiving. It is said, though, that only a few of the actors responded to this request, but that enough money was realized by him through this method to enable him to pay for his passage to Europe. Just what amounts were obtained by him could not be ascertained, but it is believed to be in the neighborhood of $1,000.

One of the acts which turned down Horwitz's request visited one of the agents booking in the Loew office and inquired what their standing was in the booking office. The agent asked them what they meant. They replied that they had refused to send Horwitz $300 which he demanded and they feared that he had "knocked" them in the booking office so that they would not get work. The agent inquired at the office and was told that the act was in good standing there.

DE LYLE ALDA OUT OF "SCANDALS"

De Lyle Alda, prima donna, left the cast of George White's "Scandals" at the Globe theatre a week ago Tuesday night without any announcement being made of her withdrawal from the cast.

It is said the reason that Miss Alda withdrew from the show was that her part and singing numbers were reduced from what looked at first as being very promising to one scene and two songs, and that the time taken away from Miss Alda was given to Winnie Lightner, who now appears in practically every scene of the show and who also has several specialties in one for her individual appearance.

Upon the opening performance of the show at Atlantic City, which ran beyond midnight, several numbers that Miss Alda sang and scenes which she appeared in were taken away from her, so that by the end of the week she had only one scene left and two song numbers. These numbers she complained were on top of each other, that she had hardly enough time to make a change and that an entrance was not built up for her as it was for other principals. White was appealed to and informed her that he would make changes in New Haven the following week. As he was busy there the changes to benefit the prima donna were not made, but more time was given Miss Lightner. Miss Alda did not want to retire from the cast at that time as she felt that she had rehearsed for a New York opening and that she would remain with the show until after that took place. When the newspapers in their review gave her scant attention Miss Alda decided that for her own interest she would withdraw after the second night performance, which she did.

FILM HOUSE CLOSING SUNDAYS

WASHINGTON, June 25.—The Chevy Chase Theatre, owned by Emanuel J. Stutz, will be closed on the Sabbath during July and August at the request of civic and religious bodies of Chevy Chase. These organizations have agreed to support the house six days a week provided that it is closed on Sunday. Mr. Stutz decided to close on Sundays and rely on the promise that his house will be taken care of during the week. The committee who asked Stutz to close said that moving pictures interfered with the duties of the children on Sundays.

ATTACH VALENTINO'S MONEY

An attachment against the property of Rodolph Valentino was ordered last week in the Supreme Court in a suit brought by his former attorney, Arthur B. Graham, for a balance of $48,295 alleged to be due for services and disbursements. The attachment was granted on the ground that Valentino is a resident of Hollywood. In his affidavit, Mr. Graham alleges that he conducted all of the actor's litigation with the Famous-Players Lasky Corporation, excepting the writing of the brief on the appeal to the Appellate Division; that he represented Valentino in supplementary proceedings brought by his creditors; went to other cities, talked to newspaper men and thus prevented adverse criticism.

Mr. Graham values his services at $65,000 and says that he has received but $20,000.

A copy of the attachment was delivered to the uptown branch of the National City Bank where Valentino is said to have a good sized deposit, a copy was also served on the Mineralava Company, which is said to be interested in Valentino's present dancing tour.

Other law suits in which Valentino is involved includes an action started last week by he and his wife, Winifred Hudnut, through their attorney, Max Steuer, who applied for an attachment against Scott's Preparations, Inc., claiming $7,000 for the termination of a series of beauty contests and dancing exhibitions in which they and one of the Scott products were featured.

This tour terminated in Chicago two weeks ago, after H. Z. Pokress, president of the company, asked the director of the tour about reports of a $2,500 guarantee for each nightly dancing exhibition given by the Valentinos. They were engaged for seven weeks, they explained in asking for the attachment, at a salary of $6,000 a week and $7,000 at the end of the tour. The $7,000 is the reason for the application for the attachment.

The Valentinos had hardly applied for this attachment when Arthur Butler Graham, of 25 West Forty-fifth street, had served a writ of attachment on Pokres for one week's salary of the Valentinos. Mr. Graham, who represented Mr. V[illegible] tino last year in the litigation with th Famous Players-Lasky Corporation, t started an action to recover $40,000 f Valentino, which he claims for s and expenses in that case.

SHUBERTS OBJECT TO RH

That social and other relations exist between George White Messrs. Shubert have been seve signified by the receipt of letters wr William Klein, attorney for the Sh to White, Charles B. Dillingham and Three Musketeers," a singing act in "Scandals" at the Globe, requesting th to eliminate any reference to the Shube in a song which was originally sung at th opening performance last week. When White received his letter prior to the Tuesday performance he went back stage and remarked to the actors, "Put on full steam ahead and sing it as loud as you want so that they will hear it at the Winter Garden."

The lyrics which Klein and the Shuberts take exception to are:

"Our whole show was stolen by Lee and Jake,
We were the only things they didn't take."

CLEF CLUB SUES WILL COOK

The Clef Club of New York City started an action last week in the Municipal Court against Will Marion Cook, musical director, for $591.89.

In its complaint filed through attorneys Nugent & Nugent of 280 Madison avenue, the club alleges that it loaned the amount sued for to Cook between February 25, 1923, and April 1. Cook has been leading a Clef Club orchestra in vaudeville on the Keith circuit.

OLCOTT TO STAR IN "TERENCE"

Chauncey Olcott, under the management of the Selwyns, will appear in a new romantic drama, entitled "Terence," by Eugene W. Presly next season.

ALL AMUSEMENT STOCKS HIT LOW MARK RECORDS FOR THE YEAR

Famous Players Goes Down to 71, Orpheum Hit 16¼ and Loew's During Week Slumps to 14—General Trading Better Than Previous Week

With trading a little heavier than the previous week and in line with the general trend of the market, caused partly by the hot weather and partly by the series of failures of Stock Exchange firms, the entire amusement list declined and every one of the issues, without exception, at one time or other hit a new low for the year. Were it not for the fact that the entire market is off it might be said that the long predicted bear movement was now on and that the bear pools had full control of the amusement field. It is possible that several of the pools are operating but if so their operations are being well conducted as in none of the issues has the selling been so pronounced as to cause appreciable comment.

Usually, in an organized bear movement, heavy sales are recorded at the outset, each a fraction off from the previous. In the present instance, however, the decline has been more or less gradual, being spread over a space of two weeks. That the tendency is general rather than the result of pool operation seems to be borne out by the fact that the entire list of amusement stocks hit new lows as pool movements are ordinarily conducted with but one or two of the issues being ıe objects of the clique's attack. It is ɔssible that the general trend will conıue for a week or two yet, with the ɔbability that when any of the issues ch a certain point protective interests rush to the rescue and start a buy-movement that will serve to sustain price of their pet. This expedient s to have been invoked in the case rpheum, which is in the strongest technical position of any of the amusement issues.

During the week which closed last Saturday 18,100 shares of Famous Players-Lasky were sold the issue declining from 76½ to 75, a loss of 1½ points. During the course of the week's operations, however, Famous went as low as 71 which is 2½ points below its previous low for the year. On Monday of this week the slump continued, the issue closing at 72½ for a further loss of 2½ points with 1,300 shares traded.

Goldwyn trading was really very light but the issue, nevertheless, slid from its opening at 4½ to a flat 4, a loss of ½ point. This closing price of 4 is also a new low for 1923 on this issue. During the week 2,600 shares were sold. On Monday of this week 1,000 more shares were traded without any change.

The Goldwyn Voting Trust Certificates, which had originally been quoted at around 21 and 22, fell faster than the old issue, 400 being sold at a loss of 2 points from its opening of 17.

Loew's had comparatively heavy trading and fell off from its opening of 16¼ to a flat 16, a loss of ¼ with 17,200 shares sold. At one time during the week the issue declined to 14 which marked a new low for the year. On Monday of this week the stock closed at 15½, a loss of ½ point, with 4,500 shares being sold.

Orpheum, although at one time during the week hitting a new low of 16¼, held fairly firm during the week at 18, with 3,600 shares sold and continued there with 900 shares more traded on Monday.

'UISE LOOKS PROSPEROUS

June 28.—Louise Groody, who America last season with "Good Dearie," and who, after being f being worth over $1,000,000, supposed to have been given to husband, W. Frank McGee, cketshop operator now in jail , pleaded that she was really as evidently abandoned the f her appearance in exclusive here is to be taken as a

, who plans to stay in Paris running of the Grand Prix, then go to London, where at the Waldorf, was seen a ermine coat and bedecked string of diamonds and five ng bracelets besides various of jewelry.

.LE LAWYER WINS CASE

Walska McCormick lost the rought against her in the Supreme ast week when a jury before Justice K awarded $2,850 with costs to Mrs. e M. Baright, an attorney, of 170 dway. This is the full amount Mrs. ght sought to recover from the prima na for professional services, in under-cing for her two actions started for reach of contract about two years ago. One suit for $58,000 was against the Brocala Opera Company, of Cuba, the other, for $25,000, was against Robert E. Johnston. Both were discontinued. Mrs. Baright claimed her services were worth $3,000 and that she had received $150.

MOROSCO TO DO "SCHEMERS"

"The Schemers," a satirical comedy by Dr. William Irving Sirovitch, has been selected as the first production of the new season to be made by Oliver Morosco. Casting has already begun and the piece will go into rehearsal within a fortnight.

"VILLAGE SCANDALS" FOR BDWY.

"Greenwich Village Scandals," the new musical revue by Frank S. Williams and George Kramer, will have its premiere in Atlantic City the latter part of July and will later be brought to a Broadway playhouse. Messrs. Schulmann and Carlo, who are sponsoring the production, were lining up their cast early this week. The show will carry fifteen principals and a chorus of thirty-five.

NEW SHOW FOR PLAYHOUSE

CHICAGO, June 23.—"Chains" is going to remain a few weeks longer at the Playhouse and the plans of Lester Bryant and John Tuerk, the producers, are to make another production at that house to follow. "The Teaser" by Martha M. Stanley and Adelaide Matthews may be offered with Francine Larrimore in the principal role. If not, "Mr. Lazarus," a Harvey O'Higgins-Harriet Ford play done some years ago by Henry E. Dixey, will be revived.

COP SUPPLIES CASH FOR TICKETS

H. B. Warner, star of the play "You and I," will from now on be a booster for policemen, for he had an experience recently which he will long remember.

Mr. Warner and his wife by chance found themselves outside the Yankee stadium and decided that they would go in and look over the players. Warner put his hand in his pocket for the price of the tickets and to his amazement found that he had but a dime. The policeman looking on saw the predicament and immediately offered to loan the price of the tickets and taxi fare home besides. Warner accepted and was so amazed at it that immediately upon his return wrote a letter to the Police Commissioner praising the policeman and then wrote out a check for double the amount of the loan and sent it special delivery to the cop.

STOCK TRYOUT FOR PLAY

Carle Carleton has made arrangements with Robert McLaughlin, manager of the stock company at the Ohio Theatre, Cleveland, to have the stock company appear in the initial American presentation of "The Javenese Doll," a Viennesse play of which Clare Kumer has made the American adaptation. The company will offer the play for one week beginning July 16 and should it prove successful the run will be prolonged another week. Lina Abarbanell and James Rennie will be sent on to head the stock company, as they have been selected to head the cast when Carleton makes his Broadway production of the play.

THREE "WILDFLOWERS"

Arthur Hammerstein will have three companies of "Wildflower" on tour next season. The New York company now at the Casino he expects to remain there until early in November when it will be sent to Boston, where it was originally scheduled to open Labor Day. The second company, which will be known as the New England and Canada company, will open in Newport, R. I., on Labor Day. The third company, which will be known as the Western company, will start off on its tour early in October, probably opening in Pittsburgh and breaking its jumps to the coast.

MORRISEY REVUE OPENING

Will Morrisey's summer revue, "Newcomers of 1923," will not open cold after all. Instead the show will have an out of town showing prior to coming into the Apollo Theatre for a summer run. Morrissey has been holding auditions daily and has practically lined up his cast, although none have as yet been bound by contract. Unless present plans are switched the show will come to the Apollo on July 14.

HILL TO DO "MAIN STREET"

Gus Hill made arrangements last week with Frank Montgomery to produce next season "Main Street," a musical comedy which the latter had written. The play will tour the popular priced and one night stand territory.

LES STEVENS
and His Clover Gardens Orchestra

FROHMAN COMPANY PLAYS

Two American and one foreign play will be put on by the Charles Frohman Company, according to David Burton, the general stage director, who has just returned from his European trip. The first play to be produced by the company this season will be Avery Hopwood's "The Alarm Clock," with Bruce McRae and Blanche Ring starred. Following this will come "Little Miss Bluebird" by the same author, starring Irene Bordoni.

The other play planned for production is "The Swan" by Franz Molnar, Hungarian playwright. While Burton was in Budapest for the Frohman company recently a performance of this play was given in his honor and he discussed with the author, production details of this piece, which is to be seen in New York in September.

JOHN CORT DIVORCED

A decree of divorce was granted in the Superior Court at Bridgeport, Conn., last week to John Edward Cort, son of John Cort, theatrical producer, freeing him from Mrs. Maude Fealy Cort.

The decree was awarded young Cort on grounds of desertion, after he testified that his wife left him five days after their marriage and refused to renounce her theatrical career. John Cort also testified in behalf of his son and said that there was no other reason for the alleged desertion by his daughter-in-law than the fact that she did not want to leave the stage.

The couple were married in Cincinnati, in January, 1920. At that time Mrs. Cort was a chorus girl.

"JACK AND JILL" TO OPEN SEPT. 10

John Murray Anderson's musical comedy "Jack and Jill" which recently closed its New York engagement at the Globe theatre will go on tour again next season. It is reported that Lew Fields has taken an interest with Anderson in the show and will be at the head of the cast. Ann Pennington and Brooke Johns who are now appearing with the "Follies" will return to "Jack and Jill" when it opens its season Sept. 10th in Detroit. From there the show is scheduled to go to the Apollo theatre, Chicago for four weeks.

HART RETURNS TO SCREEN

William S. Hart has returned to the screen. Last week Adolph Zukor, head of the Famous-Players Lasky Corporation, announced that as the charges made against Hart by a Boston woman had been found to be untrue, the screen star had decided to again begin appearing in motion pictures. Hart is to begin work immediately at the Lasky studios in Hollywood, Cal., and his first release is expected in October or November. The last Hart release made was "Travellin' On" in March, 1922.

CHARLOTTE LEARN IN SHOW

CHICAGO, June 23.—Charlotte Learn (Mrs. John J. Garrity) joined "Up the Ladder" at the Shubert-Central this week to play the role of the flapper, formerly in the hands of Ruth Hammond. Miss Learn has for several years been stepping into nearly every show which had a lengthy run in Chicago and her appearance in "Up the Ladder" is not surprising though intensely interesting.

"PLAIN JANE" NEW MUSICAL SHOW

Hal Skelly is to be co-featured with Mary Hay in Arthur Hammerstein's production of the musical comedy, "Plain Jane," which goes into rehearsal on September 6 and opens at the Grand Opera House, Wilkes-Barre, on October 22. The book of the piece was written by William Carey Duncan and Oscar Hammerstein 2nd, and the lyrics and music were supplied by Vincent Yoemans and Herbert Stothart.

MINDLIN SAILING SATURDAY

Mike Mindlin, who was to have sailed on the Majestic last Saturday for England, on account of business, was compelled to delay his departure until this week when he will sail on the Olympic for Southampton on Saturday.

A. H. WOODS EFFECTS PLAN FOR INTERCHANGE OF PRODUCTIONS

Has Evolved System Whereby Prohibitive Bonuses for Foreign Successes Would Be Done Away With—Sam Harris and the Selwyns Also in on the Trading Arrangement with London

As a result of the hurried trip to England recently by Al H. Woods, a reciprocal agreement was effected between a group of American producers and a similar group of English producers whereby an interchange of plays will be made by the respective groups which will eliminate large bonus payments and high royalties.

Mr. Woods announces that he, Sam H. Harris and the Selwyns are the American group of producers and that the English group comprises William Cooper, Hewitt, Grossmith and Malone; Robert Evett, a director of Daly's Theatre; William Clifford Gaunt, director of the Amalgamated Cotton Mills, Troy; Thompson Jewett, chairman of the British Industrial Corporation; James White, chairman of the Beecham Trust; Lord Ashfield, chairman Provincial Cinematograph Theatres; Lord Lurgan, Lord Teynham and George Dance, the producer.

The theatres that are to benefit through the interchange of plays in London are: The Adelphi, Apollo, Gaiety, Daly's, Wintergarden, Shaftsbury and His Majesty's Theatre. The American houses included in the agreement are: The Eltinge, Selwyn, Apollo, Times Square and Sam H. Harris theatres in New York; Apollo, Woods, Adelphi, Sam H. Harris and Selwyn theatres in Chicago and the Selwyn Theatre in New York.

According to the arrangements made by Woods the interchange of plays between the producers of both countries will not become effective until the season of 1924-25. In discussing this phase of the agreement Mr. Woods says: "Should either the American or English producer choose a play from the other group that is produced during the season of 1923-24, according to the agreement he will be privileged to produce the play in his country the following season, or practically a year from the time the play is originally produced in its native country.

"This plan," says Mr. Woods, "is for the purpose of establishing the identity of a play and establishing a prestige for it. The producers in this agreement feel that the sudden rush to produce something on one side or the other of the Atlantic is unwise at times and does not act to good advantage for the play. However, after a play has run a year and all the terms of the International agreement are complied with, the producer on one side or the other of the water can then go ahead and produce his play and benefit through the prestige of it in its native country."

Through these negotiations the only payment to be made by the producers in the foreign countries are the regular advance payments and the royalty payments that are in existence in the country where the play is originally produced. This, claims Woods, will eliminate the payment of the usual advance bonus which runs at times from $10,000 to $25,000, according to the play, and will also eliminate the payment of fifteen per cent royalty for the plays of some authors.

Woods says that American producers who have taken over English plays in the past and made large bonus payments as well as being compelled to pay fifteen per cent of the gross receipts as royalties have not been able to make a reasonable amount of profit with their attractions, no matter how large a business the show might have done. He argues that in many cases producers who have imported foreign products and paid the large sums demanded for them were compelled when they found that business was only fair or good to abandon the production of the play due to the large sums that had to be given to the foreign producers and authors.

Under the new arrangements he contends that everything will be done in a normal way in both countries and the importing producer will have an opportunity, if his show does not boom from the start, of being able to get reasonable returns from his investment, as payments to the author will not eat up all of the profits.

First call for all foreign musical shows according to the agreement will be given Sam H. Harris and the Selwyns, while Woods will have the first pick of all comedy and dramatic attractions for America.

For the purpose of handling the exchange of plays a concern known as the Anglo-America Theatres Company has been organized. This concern is not incorporated nor will it have any stockholders. It will be simply used as a trade name to identify the managers who are interested in the agreement.

Woods, Sam H. Harris and Archie Selwyn are to have several conferences on the proposition during the present week and it is likely that Mr. Woods may make another trip to England shortly for the purpose of solidifying the pact.

CLARKE IS A. E. A. TRAVELER

Alfred Clarke has succeeded Edmund Flynn as traveling representative for Equity out of the Chicago office. The new appointment was made necessary because of Mr. Flynn's continued illness and his inability to continue his duties. The Equity Council has forwarded Mr. Flynn a letter lauding his good work with the association and a sincere wish for his speedy restoration to health.

BRADY, JR., PLAY READY

William A. Brady, Jr., will on Friday night make his debut as a producer when, at Stamford, he will show "The Earthquake," by Theodore A. Liebler, Jr. The latter is also the son of a theatrical manager, who was for a long time the partner of George C. Tyler in Liebler & Co.

"The Earthquake," which calls for elaborate staging, has been financed by the younger Brady. He is also directing his own production and has handled everything himself without the aid of Brady, Sr.

Combe and Nevins have been routed over the Orpheum circuit.

STAGE CALLS SOCIETY MEN

Society girls and wealthy women have for years heard the call of the stage but few young men in society's circle have been attracted to the acting profession.

This year, however, is different, a big flock of the sons of prominent New York men are taking up stage work.

Borden Harriman, son of Mrs. Oliver Harriman of New York City is now in Fall River and has joined the Wood players, a stock company under the management of Leonard Wood, Jr., son of Major Gen. Leonard Wood.

William A. Williams, Harvard, '16, another member of the company, which is to rehearse here for a week in "Up the Ladder," with which the Wood Players will open in Lancaster, Pa., Monday, July 2.

A third is Romeyn Park Benjamin, son of the late Park Benjamin, and a brother of Mrs. Enrico Caruso, who will make his professional stage debut in Stamford next Friday night, when he will appear in one of the leading rôles in "The Earthquake."

Jacques Tyrol, motion picture producer, is leaving for Los Angeles this week.

NO WHITE-ZIEGFELD MIX-UP

The hopes of Florenz Ziegfeld that George White would bring injunction proceedings against him to restrain Wild, West and McGinty, a foreign act from appearing in the summer edition of "The Follies" were blasted last Monday night when sheriffs failed to appear and interfere with the performance at the New Amsterdam theatre.

Ziegfeld last week sent out an announcement that an agent of his in England had stolen a march on White's representative and signed the trio up for shows could get the benefit of the publicity that would be derived from the pro- that the proposition would not be worth ducer from whom Ziegfeld had taken the act would bring court proceedings. Overtures, are said, by George White, to have been made to him from the Ziegfeld camp to begin Court proceedings so that both shows could get the benefit of the publicity that would be derived from the proceedings. But White who had gotten some advance information on the act, prior to the opening of the show Monday, decided that the proposition would not be worthwhile and allowed Mr. Ziegfeld to keep the act without he bringing any proceedings which would interfere with the Ziegfeld show.

At the same time White is a bit incensed over the sending out by Ziegfeld of programs from "The Folies Bergere" in Paris which show the cuts of the original "Human Curtain" used by the White show and the "Chandelier" Scene used at the Wintergarden. White says that he was not trying to deceive the newspaper men, as the Ziegfeld program might indicate that the idea was original with him as he was crediting the Folies Bergere on his program for the novelty he is using.

EQUITY ACTORS SUSPENDED

Tim Ryan and Irene Noblett have been suspended by the Actors' Equity Association for "contract jumping." They had been in the employ of S. S. Davidson under the regular Equity form contract and left his employ despite the fact that the contract had not terminated. Davidson complained to the Equity and the Council sustained his complaint. They also forwarded a check covering the amount of two weeks salary of the defaulters, which was due as a forfeiture because of their having failed to live up to the terms of their contracts.

ONE SHOW IN PHILADELPHIA

PHILADELPHIA, June 25.—"I'll Say She Is," the new Joseph M. Gaites summer song show at the Adelphi, is the lone survivor of a supplementary season here. The show enters upon its fourth week and has been doing sufficiently well to warrant its retention for an indefinite run.

The Philadelphia Theatre Guild, which had been holding forth at the Lyric, put up "the shutters" last Saturday night.

YOUNGEST PLAYER FOR "VANITIES"

Sam Herman, said to be the youngest xylophone player in captivity, will be one of the features of Earl Carroll's "Vanities of 1923," which opens at the Earl Carroll Theatre next Monday night.

MAJESTIC ON SUBWAY CIRCUIT

The Majestic Theatre, Jersey City, which has been taken over by M. S. Schlesinger and will be added to the Subway Circuit, will open on August 27 with the Number 1 company of "Lightnin'" as the opening attraction. The theatre, which seats 1,900, will be scaled at $1.50 top for dramatic shows and $2.00 top for musical attractions.

SHUBERT SHOWS FOR LONDON

J. J. Shubert, who sailed for England last Saturday, will while in London make arrangements for the production there next season of "Whispering Wires," "Dew Drop Inn" and "Blossom Time." The latter attraction is due to open in London late in August, and Mr. Shubert will arrange for the production of the other two shows early in the winter.

JOLSON HAS "SCREEN FRIGHT"

Al. Jolson had an attack of screen fright and he had it so badly that without notifying friend or foe he booked passage last week on the Majestic sailing for England Saturday and left America without even personally conveying his reasons to the eager ship news reporters who thronged about his cabin for an interview.

Jolson some time ago signed a screen contract with D. W. Griffith under the terms of which it is said that Jolson would have profited to the extent of $3,000,000 at the time of the expiration of the agreement.

For two weeks Jolson after the closing of his show "Bombo" rehearsed and worked at the Griffith studios in Mamaroneck on his first picture, under the personal supervision and direction of Griffith. It was said that this picture when completed would cost in the neighborhood of $500,000.

Everything seemed to go according to schedule until last Thursday night when the black face stage comedian got the first glimpse of himself in the "natural" through the running of several tests of films which had already been completed. The sight of this was more than Al could stand. It just broke him up for his screen portrayals were most disappointing to him and he felt that he was ruined.

With everybody ready for work on the lot Friday morning to continue work on the picture, Jolson failed to put in an appearance. Efforts were made to locate him when finally a call to his home on the telephone brought the response from Mrs. Jolson that her husband was ill and unable to work. It is said, however, that Al. was at the Aqueduct race track that afternoon looking the ponies over. Nothing, however, was said to Griffith personally at that time that Jolson had temporarily abandoned his screen career and was preparing to sail for Europe.

But late on Friday night a friend of Griffith called the latter on the phone and informed him that he understood Jolson would sail the next day for England. Mr. Griffith was very much surprised and began to remonstrate with his informant stating that Jolson was ill but would be back on the lot Saturday sure.

However, Saturday morning, Mr. Griffith decided he would appease his own mind on the subject and phoned the White Star line offices. There they told him that Jolson was "aboard the Majestic, in his stateroom and was not to be disturbed."

It became known Monday that Griffith had alread expended $50,000 in the making of the picture and that he had engaged ten other actors besides Jolson to appear in the picture, who had already been at work for several weeks. Griffith also had spent considerable money in the construction of sets that were to be used in the picture. It is said that six thousand feet of film had already been completed and that Mr. Griffith figured that he had only about 4,000 feet to shoot at the time when Jolson failed to respond for work.

The tentative title of the picture while it was being made was "Black and White" but when released it was to be known as "The Clown," because of the part Jolson played. Besides Jolson the actors who were working in the picture are, Tom Wilson, Irma Harrington, Harlan Knight, Frank Puglia, Eville Alderson, Edna May Sperl, Mrs. Stuart Robson, Kate Bruce, Anne Eggleston and James Phillips.

According to a statement made by Mr. Griffith on Saturday, Louis Epstein, Jolson's business manager telephoned the studios on Saturday morning and said, "Mr. Jolson has sailed for a rest and might return in three or four weeks."

"Jolson did not know the hard work that picture screening entails," said Griffith. "He thought he would just have to romp into his make-up and then romp through his parts as he did in his singing parts," he continued.

Griffith then imparted the information that Jolson did not like the way he looked without black make-up and thought he did not look that way. Mr. Griffith said that first sight was frequently a shock to stage artists appearing on the screen. Remarking on Jolson's talent on the screen Mr. Griffith said it was "striking."

It is said that Nathan Burkan who is at-

(*Continued on page 30*)

VAUDEVILLE

ORPHEUM CUTS TO TWELVE HOUSES

START REOPENING IN AUGUST

There are but twelve Orpheum Circuit theatres now open, these houses being situated in nine different cities, leaving the remainder of the circuit dark until the first week in August when the theatres will begin reopening on August 4th and will keep opening from week to week until September 30th, when the last one will resume activities for the season of 1923-1924. Several of the houses are scheduled for changes in policies, from the regular eight-act bills to six acts and pictures, giving two performances a day except Saturdays, Sundays and holidays, when three shows will be given. The houses changing policies, however, are in the minority, the major portion of them retaining their big-time standard.

The houses now open are the Palace and State-Lake, Chicago; the Orpheum, Des Moines; the Main Street, Kansas City; the Orpheum and Hillstreet, Los Angeles; the Palace, Milwaukee; the Hennepin-Orpheum, Minneapolis; the Orpheum, Oakland; the Palace, St. Paul, and the Orpheum and Golden Gate, in San Francisco.

Policy changes are to be made at the Palace-Orpheum, Milwaukee, from the regular big time standard of eight acts, to six acts and pictures. Two shows a day will be given and three on Saturdays and Sundays. It will be a full week stand and will play big time acts. This house is scheduled to start the season on Sunday, August 12th. The house is now open, playing a summer policy of six acts and pictures, three shows a day, for full week stands.

This same policy to be installed in Milwaukee goes into effect at the Hennepin-Orpheum, when that house reopens on Sunday, August 19th. The Orpheum, Des Moines, now playing a summer policy, will also take that policy on August 26th. The same change of policy will go into effect on Sunday, August 26th, in the Palace, St. Paul.

Other opening dates for the circuit are: August 4th, for Denver; August 13th, for Winnipeg; August 22nd, for Vancouver; August 26th, for the Moore Theatre, Seattle; the Orpheum (Jr.) Sioux City; Davenport, Columbia, (Orpheum Jr.) and the Orpheum, St. Louis. On September 2nd, the Rialto (junior Orpheum), St. Louis, Omaha, the Heilig in Portland, will reopen. The Clunie, Sacramento and the White in Fresno begin on September 9th; the Orpheum, Memphis, on September 10th; the Orpheum, New Orleans, on September 7th, and the Orpheum, Kansas City, on September 30th.

The reopening dates on the Lincoln Hippodrome, the American and the Englewood, these being in Chicago, have not been decided as yet.

CORNERSTONE FOR NEW HOUSE

The cornerstone for the new three million dollar theatre which is to be erected in Philadelphia by the combined Keith-Stanley organization, will be laid on Thursday, June 28. The theatre is to be called the El Rae Theatre, and will have a seating capacity of 3,500. It will play big time vaudeville and will be in readiness for an opening in January, 1924.

In conjunction with the cornerstone laying, will be the burial, underneath the stone, of current newspapers, with stories of the theatre, and photographs of E. F. Albee, Jules Mastbaum and Geo. Earle, after whom the theatre is named.

SHIFT IN KEITH BOOKINGS

A temporary shift in the booking arrangement of several Keith theatres went into effect this week, caused by the sailing of Eddie Darling and Danny Simmons, bookers in the Keith Vaudeville Exchange, on the S. S. *Majestic* last Saturday, June 23, for Europe. The Palace, New York, usually booked by Darling, is to be booked by I. R. Samuels during his absence. Samuels will also book the new Moss' Castle theatre, Long Beach, and the Columbia, Far Rockaway, these houses being booked by Danny Simmons ordinarily.

The other houses booked by Simmons, namely, the Fordham, Coliseum, Hamilton, Jefferson, Regent and Franklin, are to be booked by Jeff Davis and Estelle Beno, Simmons' assistants. Keith's Boston and Washington theatres, booked by Eddie Darling, are to be booked by Arthur Blondell during his absence. The Globe theatre, Atlantic City, will be booked by Phil Bloom, assistant to Darling.

Darling and Simmons will be absent for about five weeks.

CRITIC COACHING AMATEURS

A novel arrangement which is expected to aid amateurs desirous of going on the stage, and result in bringing to the stage only those amateurs who are possessed of worthy talent, has been entered into between John J. Burens, manager of Keith's Theatre, Syracuse, and Chester Baum, dramatic editor of the Hearst publications in Syracuse, including the *Telegram* and the *Herald*. Baum is to be given charge of all applicants who desire an opportunity to show their abilities, at Keith's Syracuse Theatre. He will select those he thinks are worthy, and after coaching them, so they will not make their debut "cold," will have Burens place them on the bill at Keith's Syracuse. They are to be given a regular spot and billing. Amateurs who make good will be recommended to the office and be signed up if worthy.

STOCK FOR ALHAMBRA

Loew's Alhambra Theatre, Brooklyn, will not adopt a vaudeville policy next season as had been announced, but will continue to house the Alhambra Players in stock productions. The house closes for the summer the week before last and will reopen on Labor Day.

The Alhambra Theatre was formerly operated by Ward and Glynne and was taken over several months ago when the Loew interests purchased this and the Astoria Theatre from the Ward and Glynne interests.

On Sundays the house offers a ten act vaudeville bill with a matinee and evening performance rather than the continuous performance policy in vogue at all other Loew Theatres.

KEITH GETS OPTION ON JOLSON

Al Jolson is reported to have signed an option with the B. F. Keith circuit to appear in Keith vaudeville for a period of six weeks, beginning the first week in September. The salary which he is said to be offered, and which he will accept if the option is taken up, is $30,000 for the six weeks, or $5,000 a week. His opening date is scheduled to be at the Palace, New York, beginning the brief tour. The other five houses which he will play, have not been set as yet, but in all probability at least three of them will be in New York, the other two weeks, if they are played out of town at all, undoubtedly to be played in Washington and Boston.

"MISS FIX IT" FOR ACT

"Little Miss Fix-It," which was produced several seasons ago as a full length musical play, is now to be done in tabloid form and offered in vaudeville. Frank Finnerty is making the production which will include four principals and eight choristers.

LOEW PLANNING TWO-A-DAY POLICY

HIGHER PRICES AND BETTER ACTS

The Marcus Loew Circuit is now planning a re-arrangement of the programs in its theatres for next season, whereby the majority of houses owned by Loew, will operate under a two-a-day policy instead of the customary three on week-days and four Saturdays, Sundays and holidays. With the exception of the New York theatres, some houses in New England, and the Southern theatres, the Loew theatres in the East and Middle West operate on a full week stand basis at present, and all of them play three performances a day, of five acts and a feature picture.

With the contemplated change going into effect, all of the houses now playing a full week stand, will continue to play five acts and motion pictures, giving two performances a day, and perhaps, three on Saturdays, Sundays and holidays. In New York, where four shows are given on these days, they will probably be cut to three. The change would also cause a great shift in the calibre and type of acts being booked. In order to make up for the one performance less, it is intended to increase the scale of prices in all houses where two-a-day will be held, and therefore cater to a higher class of act than has been played under the regular three-a-day policy. This also means higher salaries for acts playing the Loew time.

The "two-a-day" plan is being seriously considered, the one angle preventing its becoming definitely set, said to be the fact that the Loew circuit wished to avoid being placed in the "opposition" class to the Keith and affiliated circuits.

KEITH SHOWS FOR CONVICTS

BALTIMORE, June 25.—Through the courtesy of J. L. Schanberger, manager of Keith's Maryland Theatre, a vaudeville performance was given last week at the Maryland Penitentiary, contributed by the acts appearing at the theatre during the week.

Among those who participated in the performance were Gordon Dooley and Martha Morton, Al Wohlman, Maureen Englin, Lytell and Fant, Higgins and Blossom, Lloyd Ibach's Syncopators, Horace Bentley and Al Stryker. Helen Ware had also volunteered to go on but the stage was inadequate to permit her act.

Prior to the performance the players were entertained at dinner by Col. Claude B. Sweezey, warden, and Miss Frances Sweezey, his daughter, and a prominent social welfare worker.

BESTRY SUES PHOEBE BROWN

Harry Bestry filed suit last week in the Third District Municipal Court against Phoebe Brown, for $325.00. The action is to recover money alleged to be due under a contract.

Through her attorneys Hirson, Bertini & Peattie, of No. 233 Broadway, Miss Brown, filed an answer, entering a general denial, incapacity to make contracts on the grounds of infancy, and also demanding a bill of particulars.

"SUNSHOWERS" IN VAUDEVILLE

Harry Delf has condensed his production of "Sunshowers" into a vaudeville review, and opened it on the Keith circuit at the Hamilton Theatre on Monday. Delf does his single act on the same bill, and then appears in "Sunshowers," which will be placed further down on the bill.

MABEL McCANE SUED FOR LOAN

Mabel McCane, vaudeville actress, is made defendant in an action started in the Third District Municipal Court, by Alfred G. Kraft, who is seeking to recover $450.00 alleged to have been loaned to Miss McCane, on May 27, 1922. Burger & Burger, attorneys of No. 233 Broadway, are representing Kraft.

Affidavits and an order were attached to the summons and complaint for substitute for service, the affidavits alleging that on numerous occasions it was found impossible to get service on Miss McCane at her residence, 45 West 43d street.

According to the papers filed in connection with the suit, the plaintiff claims that Miss McCane is liable to arrest and imprisonment in the action, being that she had deceived him in obtaining the loan, by saying that she would give as security a bracelet worth $5,000. When his representative called for the bracelet, Kraft, sets forth in the complaint, Miss McCane sent word to him that she did not want to trust an agent or messenger. Since then, Kraft complains, he has been unable to get either the collateral, or the loan returned.

TO EXPLOIT FOREIGN ACTS

Marion Spitzer, of Mark Luescher's special promotion bureau of the Keith circuit, will sail for Europe on July 2nd, on board the French line S. S. *Suffern*, with the purpose of interviewing the various foreign acts signed by Harry Mundoff to appear in Keith vaudeville next season. Miss Spitzer, who is known to be one of the cleverest writers in the exploitation field, will send back stories of each of the foreign stars who have been contracted. She will remain away until September.

This is the first time that a vaudeville circuit has sent a special publicity representative abroad to secure publicity for foreign artists, and is expected to be the first of a series of annual trips for this purpose. It was Marion Spitzer who was the authoress of the article published in the *Saturday Evening Post* recently, under the title of "May All Your Children Be Acrobats," which secured a tremendous amount of publicity for Keith acrobatic acts.

$2.20 TOP FOR MOSS CASTLE

B. S. Moss' Castle Theatre in Long Beach, did not open as originally scheduled on June 21, but will have its first opening on Thursday, June 28, instead. The house is to play eight acts of vaudeville, twice a day, during the last half of each week, and a motion picture policy during the first three days of each week. The prices on week-day evenings, will range from fifty cents to a dollar and sixty-five cents. On Sunday nights, the price scale will have a two dollar and twenty cent top.

The headliners for the opening bill consist of Miss Juliet, The Cansinos, Joe Fejers' Orchestra. Morton and Glass and Al. Herman.

KLEIN GOING TO EUROPE

Arthur Klein, general booking manager of the Shubert vaudeville interests, was to have sailed this week for Europe on the Berengaria, but was compelled to cancel his passage due to the fact that activities in rehabilitating the circuit demanded his attention in New York. Klein anticipates sailing in two weeks and while abroad will arrange to book several novelties for the Circuit which have been submitted to him. He will also spend part of his time abroad traveling with J. J. Shubert, who sailed last week.

"PERFECT PLAYHOUSE" CLOSING

Keith's Palace Theatre, Cleveland, known as "The Perfect Playhouse," will close for the summer on Saturday, June 30. The house will reopen in September. The 105th Street Theatre and the Hippodrome will remain open, playing Keith vaudeville throughout the summer.

VAUDEVILLE

PALACE

Hot weather, but there are many people that want to see a vaudeville show, judging by the way the house was filled. The heat was hard on patrons and acts alike, it being easier to lose a laugh than get one over. Concluding the show was a special film reproduced exclusively for the B. F. Keith theatres by arrangement with John McEntee Bowman, showing in natural colors a parade of unique models and latest styles, etc., taken at the Westchester Biltmore Fashion Show.

An act that got over as well as any on the bill was "A Medley of Steps," done by Fred Babb, Florence Carroll and Lois Syrell, who did their versatile routine of dances in an energetic, breezy style. Despite their fast work the girls looked fresh and cool throughout the running time of the offering.

The Browne Sisters, Mildred and Dorothy, offered their accordion specialty in the second spot, and as far as appearances are concerned were more attractive than ever. However, one selection sounds like another and their repertoire does not seem to have a satisfying bit for most patrons. The operatic excerpts early in the act are long and not so good on an accordion. Any kind of a break in their present style of working would help it considerably.

"A Vaudeville Surprise," done by Franklyn and Charles, assisted by Ethel Truesdale, started out with a song and dance, followed by their burlesque Apache comedy stunts. The offering is known to the patrons well enough so that the team had to do their strong man stuff with the chair.

The going was not so easy this time for Edna Leedom and Dave Stamper, in the comedy skit "The Encore," the audience being harder and hotter than on the act's last appearance here. However, Miss Leedom was consistent, and persistent as well, proving herself a comedienne of the first rank, for she managed to sell her stuff for many laughs despite the inclination of the patrons not to laugh unless it was funny enough to make the giggle come with no tremendous effort on their part.

The first half was closed by half of a vaudeville show in itself, Singer's Midgets, who have a routine with several new scenes and other bits, all of which are staged in speedy style and in a way that makes 'em wonder what's coming next. About a dozen scenes were done after a peppy opening done in a desert set, with the clever little showfolks singing "Old King Tut" for a positive hit. Included in the new bits was an eight-piece jazz band with a leader who certainly is the Paul Whitman of the midgets. While the band played, several impersonations were done of the well known stars, such as Frisco, Eva Tanguay, Belle Baker, Gallagher & Shean, and the Dolly Sisters. The musical comedy principals sang several songs, doing unusually well with "A Kiss in the Dark."

Irving Fisher in "Songs De Luxe" was one grand flop de luxe, and where he fits in a big time vaudeville house we fail to see. Assisted at the piano by Don Prosser, "America's Favorite Singing Juvenile," he offered, with one or two possible belated exceptions, the most uninteresting lot of songs we've ever heard anyone sing. By merely stopping in at any one of a half dozen publishers within a few minutes' walk of the Palace, Fisher could get more than enough songs for a first class act.

After an absence abroad for five years, Harry Green returns in "The Cherry Tree," the old reliable by Aaron Hoffman. Florence Johns, Walter Allen and others assist in gathering the laughs in the well known comedy sketch.

Moran and Mack, "Two Black Crows," held down the next to closing spot in great style, proving funny as usual. M. H. S.

VAUDEVILLE REVIEWS

NEW BRIGHTON

The season is now really starting on the Island and at Brighton Beach, and even with the increasing warmness, business during matinees is getting better. The attendance on Monday afternoon of this week was better than any opening matinees we've seen here as yet this season, except when a holiday fell on that day.

The show is another dandy, very well balanced and plenty of good entertainment from start to finish. Harland Dixon with Marie Callahan and the Sixteen Sunshine Girls, Lillian Shaw and Seed and Austin are the top-notchers and all the acts performed in a manner worthy of headliners.

The opening act is a much better one than the average starter, being offered by Mulroy, McNeese and Ridge, who do a series of sensational dance bits on skates in a manner which gets them unusually heavy applause for an act on so early in the bill. They could easily hold a spot on some bills other than opening and closing, for the work they do makes them worthy of it.

Block and Dunlop have a very appealing boy and girl turn which they call "Broke." The talk is written well, and is handled to good results by the two. The boy is a good juvenile, and does some remarkable dance work. The girl has a sweet personality which she adds to a neat delivery of songs and dance bits in addition to reading lines like a production star.

The Arnaut Brothers are old favorites here, and the entrance of these two musical clowns was accorded a nice reception which they proceeded to make good. The various acrobatic bits, in addition to the instrumental work, all went over very well, and the "Love-Birds" whistling affair in one at the finish of the act, made the same sure-fire finish it always has been.

Harry Holmes and Florrie La Vere also seem to be getting well-known to vaudevillians, for they also were given a reception. This pair are worthy of being features for they have an exceptionally good act, due to the fact that a very clever team of artists are doing it. Miss La Vere's male impersonation, in which she includes some snappy song and dance work, is one of the most effective, and Holmes' style of comedy is not only funny, but very original to the bargain.

Harland Dixon and Marie Callahan, with the Sixteen Sunshine Girls closed the first half. When it comes to showmanship and finesse in dancing Dixon is really in a class by himself. Miss Callahan is cute, sweet, and boy! maybe this little baby can't dance! The Sixteen Sunshine Girls are always worth watching, as is an output of the Tiller school. But this bunch is all the more worth while seeing because these girls are among the very few, very very few, English aggregation who really look pretty. For, even at the risk of stirring up an international argument, it must be said that a pretty English chorus girl in America has been as hard to find as—well, make it the old gag of the needle in the haystack.

Speaking of New Brighton favorites, this week's bill also had to open the second a team billed as Seed and Austin. If these two were to play here week after week, it seems that the audience would never tire of them. They go bigger every time.

Lillian Shaw is also well-liked here and found them ready to laugh at anything she did or said. The "baby carriage" bit and the "bride number" (these should be reversed), were riots.

The Three Danoise Sisters closed the show with a good aerial offering.

G. J. H.

EIGHTY-FIRST STREET

Well, whoever books the 81st Street deserves a lot of credit. For the third successive week this house has had a bill that would prove difficult of duplication. The bill is balanced, and all the acts are in the top-notch class.

Laura and Billy Dreyer opened the show with a bang. This couple are a great pair of dancers and work hard all the way. At the beginning of the act their work was fast and precise but towards the finish Miss Dreyer was evidently affected by the weather for she forced herself to go through her work and it was plain that she wasn't enjoying it a bit. Her partner held his end up manfully and the act came to a smashing close, proving a great opening attraction.

Murray and Alan, "Jesters of 3,000 Years Ago" are improving as they go along. On Monday afternoon they came within an ace of stopping the show, and, had there been more people in the audience they probably would have. The act is just about set now and any tinkering they may do will possibly spoil it. Several topical verses which they used the last time the act was caught by this reviewer have been eliminated to advantage, for these verses, although undeniably timely and funny, presupposed the idea that the audience was conversant with topics of the day, than which nothing could be further from the truth.

C. B. Maddock has a rather pretentious offering in "The Son Dodger," by Roy Briant and featuring Harry Coleman. The latter is entirely worthy of the featuring he gets as he works with vim and is as funny as can be. Much of his comedy is ad lib and he puts it over in excellent shape, also dancing well. Leda Errol makes a capable soubrette and Lillian Lester a good ingenue. Ethel Rea has one song which she sings in a good voice. But the high spot of the act, outside of Coleman's comedy, was the dance performed by Richard De Mar. This agile youth literally lifted the audience out of their seats with his bells, cuts and sensational steps, his work proving entirely unexpected but more than satisfactory.

Miss Patricola pleased as she always does. She is well-beloved of vaudeville patrons and is entitled to all the applause she gets. She plays the violin well, sings nicely and acts 700 per cent which is all that can be expected of any performer. The crowd didn't like to let her go.

Closing the bill were Olsen and Johnson. They did their regular act to good effect and got the laughs at will. They are a clever team and are known as comedians more than as singers. What puts them over so strongly is the very evident zest they put into their work and the joy they seem to be getting out of it. After their act they put on their famous aferpiece and it has seldom been the pleasure of this reviewer to see an entire bill enter so wholeheartedly into the spirit of the thing as did those at the 81st Street. Every act with the exception of the hard-worked Laura and Billy Dreyer was fully represented and added loads to the general hilarity and good feeling. Harry Coleman proved invaluable in keeping the laughs coming and the rest of the cast of the "Son Dodger" featured prominently. Miss Patricola obliged with a violin solo and Murray and Alan helped the festivities along. Olsen and Johnson are to be thanked for making a very definite contribution to vaudeville.

C. C.

RIVERSIDE

The intensive heat of Monday afternoon again played havoc with attendance here, although the show drew a fair crowd considering this time of year.

The Leviathan Band closed the bill and being the headliner held everybody in. It just occurs that this habit of having the main attraction close the show may be a premeditated move upon the part of Manager Derr to keep the mob in for the entire show. He pulled it last week, when Harlan Dixon and the Sunshine Girls were headlining at this house. Perhaps it's a Keith innovation being experimented with at this house.

Herbert and Dare proved adequate "openers" in their routine of athletic simplicity, while Horace Wright and Rene Dietrich offered their familiar, yet always pleasing, singing act and registered well despite their early position on the bill.

Dorothy Russell and Company followed on in "My Evening Star," a playlet by Edgar Allan Woolf, which has been ostensibly patterned as a vehicle for the daughter of the late and beloved Lillian Russell. It gives her the role of a "fixer," who assists a loving couple to happiness by blasting the "stage bug" of the girl and sending her off to matrimony with the boy she loves. During the enaction several songs are interwoven and are well received. Several mentions Miss Russell made of her mother brought prolonged applause. The act is well put together and gives its featured member enough to do without taxing her too much. Marcelle Shields and Jerome Cowan appeared in the supporting company and did remarkably well as the youthful lovers.

Hawthorne and Cooke, the nut comics, proved as refreshing as a Long Beach breeze with their potpourri of nifty nonsense and wise cracks. Their delightful buffoonery kept the mob roaring and everyone temporarily forgot the heat and handed them a prolonged hand at the finish that settled any question as to how the boys stood with them.

Frances Williams and Miss Vannessi, assisted by two piano accompanists, closed the first section in one of the most pretentious song and dance productions of the season. The boys, Arthur Freed and Jack Gifford, played pianos simultaneously and bridged the change gaps by rendering several songs. "Baby Dear," sung by the boys, brought on the girls for a neat double that planted them. Miss Williams countered with a ballad, "I Cried For You." Each followed with dance solos, Miss Williams returned for "Blind Papas Better Watch Your Mamas" and was joined by her partner for a snappy dancing finish. From an applause standpoint this act ran a close second to the headline attraction in running away with the bill. A "Peacock Dance" by Miss Vanessi and Miss Williams' songs were the outstanding features of the act.

Jack Norton and Company offered a happy little comedy, "Recuperation," which proved to be a comedy slant on treatment at a health farm. Norton, as a nerve racked author, was taking a rest cure and resented the manhandling by the trainer. A pretty girl is pressed into service to make him exercise but the best she accomplishes with him is to annex a proposal of marriage which she accepts.

Dave Roth offered his pianologue and some good dancing, winding up with his familiar tough dance.

The Leviathan Band came and conquered in closing spot. Much has been written about this remarkable combination. Other than to add that the staging and effects surpass anything previously attempted by orchestra acts in vaudeville, the reviewer can only reiterate the statements of previous reviewers who have lauded the playing of these boys "to the skies" and to add that one could not possibly be too extravagant in praise of their work.

E. J. B.

VAUDEVILLE

BROADWAY

In spite of the intense heat the first show of the afternoon on Monday saw the orchestra at the Broadway pretty well filled and the balcony only about half empty. Six acts furnished the entertainment which was rather spotty, there being no definite headline act on the bill and the best acts seemingly being under the weather and working away off their usual form.

The show got away to a good start with the Brightons who do a series of pictures with rags, being about as good as an act of this kind can be and winning applause on the finish with pictures in black and white of Roosevelt and Lincoln.

The Kelso Brothers went on second and gave their usual performance, although it seems to us that the act has been slightly changed. They managed to get the laughs most of the way and the folks out front forgot the heat in watching their nonsensical hokum. When one of the brothers sings in a pleasing tenor voice it comes as a welcome surprise and adds an agreeable contrast to the act. A little more of the same would not be out of order but the ukelele is entirely unnecessary and uncalled for and does nothing to help the number along, he might as well hold a bass tuba in his arms while singing.

"Shadows," the little dancing skit written by Francis Nordstrom, went over nicely although the light and music cues were a little bit off. The act is rounding into shape rapidly and the young lady who does the dancing has made several improvements in facial expression that are worthy of comment. Her toe work in her opening dance is really phenomenal and deserves unstinted praise. The old couple did not speak as distinctly as they might early in the act and were practically inaudible in the balcony but overcame this later.

Ted and Betty Healy worked without wardrobe but went over well nevertheless. Of course the full effect of seeing Betty Healy in costume was lost but Ted worked hard and gave the audience a general idea of how his partner would look in the costume and the gags he would pull if she had it on. It seems to us, though, that it was a mistake for Healy to keep referring to the heat as that is something that the audience wishes to forget and the performer that reminds them of it merely distracts their attention from himself to their lack of comfort. As a consequence they feel too warm to applaud.

Billy de Lisle, a juggler whom we have seen before and usually very good put up as poor a performance as we have seen on the stage in some time. Included in de Lisle's act are several exceedingly difficult and unusual feats but he performed them all as if his fingers were all thumbs, dropping his apparatus continually and trying to laugh himself out of it without success. The audience was lenient with him and applauded him well for his speed and persistence.

Cliff Nazzaro assisted by Phil Romano and his band closed the show. Nazzaro is a hard working, clever youngster who gets over distinctly on his merits. He sings "I Love Me," "Crying for You," and "New Orleans," and dances to "Sister Kate" and "New Orleans." Whenever he dances he takes them absolutely by storm and his singing is also good. Concerning the band we can only say that it shows need of rehearsal. The eight pieces seem to be good musicians but they are not working together and are further handicapped by the use of poor arrangements.

McFarlane and Palace and Charles Olcott & Mary Ann were not caught at this show.

C. C.

PALACE

(Chicago)

After four weeks of eight act bills, during the run of Van and Schenck here, this house is again offering a nine act show, which made a later show than there has been here during the past month. Anatol Friedland's revue and the Avon Comedy Four top the bill and both are great favorites here. The hot weather, which cut into the palace box office to the extent of three hundred dollars last Sunday, made even a deeper niche this week. There were less than ten rows filled downstairs.

The opening act was somewhat weak for a big time bill, consisting of Curtis' Animals, which included a number of dogs and ponies who performed various stunts. Dave Harris followed, displaying his versatility with a number of different musical instruments, and a good voice in addition. He didn't do as well as he deserved to.

Howard Smith and Mildred Barker held the interest of the audience with a clever comedy sketch, called "Good Medicine," which the two, assisted by another woman, do excellently.

Olga Cook was the first real hit on the bill, with her song repertoire. Her personality and voice made her one of the most likable woman singles seen here.

Charles Irwin followed and his comedy found it easy going. Irwin's clever delineation of his dry comedy kept them laughing and he scored heavily at the finish.

Anatole Friedland and his revue, called "Anatole's Affair" proved to be the meat of the bill with the effective arrangement of the act. The manner in which Friedland's former song hits are produced is a particularly bright spot of the act. It is very nicely mounted and the cast very entertaining.

George Whiting and Sadie Burt registered the artistic hit of the performance, despite that they were handicapped by the fact that their music trunk had gone astray. Sadie Burt seems to get more and more charming as each season passes.

The Avon Comedy Four, which now includes three of the original members of that quartette, kept the audience screaming with laughter as long as they cared to and then did some fine singing.

The Florenis closed the show with posing and equilibristic feats of a very high grade.

R. E. R.

STATE LAKE

(Chicago)

The headline attraction for this week here consists of the Four Mortons. The show is started by Visher and Company, who offer acrobatic dancing and comedy bits. One of the bits in which a duck was used by one of the men, was a big laugh and gave the bill a great start.

Clayton and Lennie got many laughs in the second spot with their comedy. Honey Campbell, formerly of the Campbell Sisters, offered "A Dream of the Old South" in which she was assisted by the Campbell Trio. The offering consists of old songs rendered in a real old Southern atmosphere, which appealed strongly to the patrons.

The Four Mortons are always a hit here and scored their usual big success at the opening performance for this week. Millership and Gerard followed with their musical comedy revue and were also a solid hit. Florrie Millership's wardrobe was especially beautiful.

Bert Fitzgibbons, assisted by Brother Lew, drew plenty of laughs and then the Chalfonte Sisters closed the show with "Birds of Paradise", "A Friend in Need" and Ruth Glanvelle were not seen in this show.

R. E. R.

CRESCENT FIVE WIN CONTEST

The Crescent Five Orchestra, from the Brighton Beach ballroom, were the victors of the orchestra contest held last week at Keith's Orpheum theatre in Brooklyn. As a prize they will be given a week's booking at that theatre during the month of July, the exact date not having been decided as yet. The Shelburne Hotel Orchestra came out second, for which position there was no prize beyond the honor of coming second.

Over fifteen orchestras competed in the contest, among which were: Shelburne's Hotel orchestra, Brighton Hotel Honey Boys Serenaders, and Bob Fridkin's Society Orchestra from Oetien's. Michael Cirina's Melody Boys from Stauch's Cordes Forest Hill Inn Orchestra, Danceland Orchestra from Busoni's, Hotel Bossert Marine Roof Orchestra, Brighton Hotel Ballroom Crescent Five, Original Georgia Five from Rosemont Ballroom, Sidney Springer's Famous Serenaders from Stauch's Youngman's Original Swanee Syncopators, Paramount Jazz Band, Vincent Lopez Beau Rivage Orchestra, Chauncey Gray's Rosemont Ballroom Orchestra, Bohemian Society Orchestra.

DANCER TRIES TO ENTER U. S.

Mme. Lucy Werner, classical dancer and popular favorite in European capitals, has been waiting for more than two weeks on Ellis Island to learn if the price of her entry to this country is that she be parted from her eight year old daughter, Eugenia.

Mme. Werner is exempt from the quota law as an actress and artist. Both she and her daughter were born in Russia, and the Russian quota of immigrants has long been filled. The dancer, though exempt, was excluded from the country as "accompanying an alien" under provision of the immigration law.

Hutchison Boyd, playwright, has interested himself in the case, having travelled overseas on the same ship with Mme. Werner and her daughter, and is leading a fight against deportation of so talented a woman upon a mere technicality.

JURGENSON PRODUCING ACTS

Arthur Jurgenson, the vaudeville agent, who heretofore has confined his activities to routing acts, is planning to enter the producing end as well. He is assembling a number of girly "flash acts" which he will route over a chain of motion picture theatres throughout New Jersey. The first of these will open in Trenton next week. It is entitled "Words and Music" and will enlist the services of five principals, eight girls and a five-piece jazz band.

AL BENSON MARRIES

Al Benson, the "smiling drummer" with the Sunkist Serenaders, stepped out of the band and into matrimony last week, having married Miss Margaret Thwaites, of New York. The couple left early this week for Chicago where they will make their residence. After the honeymoon Al will "beat the drums" at the Palais Royal, Chicago.

LYONS IN NEW OFFICE

Arthur Lyons has removed his dramatic musical comedy and vaudeville booking offices from the Romax Building to 229 West 45th street where he has taken over the studio occupied formerly by Ned Wayburn. Associated with Lyons in his new headquarters are Al. Rogers, Sol. Greene, Joseph Tinsley and Sam Lyons.

ROONEY'S BIRTHDAY CELEBRATION

"Pat Rooney's Birthday Party" will be held during the entire week of July 2, at the New Brighton Theatre, special events being planned for each day. Rooney, who will play that house with "Rings of Smoke" next week, will be forty-three years old on July 4, and a big dinner is to be held on the stage of the theatre on that day.

THEATRICAL PEOPLE SAIL

The Keith vaudeville exchange was well represented among the passengers who sailed for England on board the Majestic last Saturday, among them being Edward V. Darling, chief Keith booker, Danny Simmons, and the agents represented by Jack Curtis, of Rose and Curtis, and Max Gordon, of Lewis and Gordon.

Other theatrical people on board were J. H. Shubert, Al. Jolson and his wife, and Edith Livingston (Mrs. Arthur Horowitz).

GOSS AND BURROWES MARRY

Mayse Goss, of the vaudeville team of Pauli and Goss, and Charles Burrowes, of Brown and Burrowes, were married on Thursday, June 21. The two will team up in an act of their own, to be billed as Goss and Burrowes. The wedding was held in St. Malachi's Church, Father Leonard officiating. Mattylee Lippard was maid-of-honor and Fred Miller best man.

BILLY SEABURY HAS REVUE

William Seabury will open at the head of a big revue in Keith vaudeville on Thursday, June 28, at the Coliseum Theatre. Ten people will be seen with the act, which has been lavishly staged and mounted. Margaret Irving, Seabury's wife, with whom he has been working in vaudeville since they closed with "The Music Box Revue," is retiring from the stage temporarily to keep house.

MADISON SPEAKS AT CLUB

The Exchange Club with a membership of representative business and professional men meets for luncheon every Thursday at the Hotel McAlpin. At each of these functions some topic of interest is presented to them. The speaker last Thursday was James Madison, the vaudeville author, who addressed them on "The Serious Side of Being Funny."

NEW DANCE REVUE

Arthur Siefert is lining up a new vaudeville dance revue entitled "Babes of the Seasons," which will be staged by Ned Wayburn. The cast will be headed by Jane Overton and will include Virginia Marshall, Alice Coste, Matilda Boss, Marion La Cour and Esther Rhodes.

PANTAGES, WINNIPEG CLOSES

The Pantages house in Winnipeg closed for the season on Sunday, June 24. This makes the third house out of the circuit for this season, Saskatoon having been dark for several weeks and Oakland having been dropped last week.

"BANANAS" WRITER FOR VAUDE.

Frank Silver and his orchestra, which were the main entertainment feature at Murray's Roman Gardens, New York, for a solid year, opened in Keith vaudeville last week. Silver is the composer of "Yes, We Have No Bananas."

BENNETT AND RICHARDS RE-UNITE

Bennett and Richards, the blackface comedians, have re-united in their former act, "Dark Clouds," and will open on the Keith circuit on July 1, in Montreal. The two have been separated for three years.

COLORED EMPLOYEES' BENEFIT

The Colored Theatre Employees' Association of New York City, will hold a benefit performance on June 23, beginning at midnight, at the Lafayette Theatre. The program will consist of B. F. Keith acts.

LOEW'S SPRINGFIELD CLOSING

Loew's Broadway Theatre, in Springfield, Mass., will close for the summer on Saturday, June 30. The house will reopen in September. It plays five acts and pictures on a split week policy.

VAUDEVILLE

REGENT
(Last Half)

There are only five acts on the bill at the Regent this week, the Regent Songland, a local talent show, taking up 35 minutes of the evening performance. This latter is one of the best of the amateur shows, with about six costume changes for the chorus and four changes of scenery. It is aimed to run coincident with Jubilee Week and is done in a prologue by Father Time, a scene concerning the landing of Columbus in 1492, a Dutch scene showing New Amsterdam in 1609, a Bowery or Streets of New York scene and a 1923 scene showing the birth of the modern jazz era. In this last scene an amateur jazz band of five pieces does some fine work. There are 64 girls and boys used in the cast, with Harriett Aaronson and Pete Mealy carrying off premier honors, the latter with his soft shoe dancing and the former with her rendition of blues tunes. Many special numbers are used, the entire production being written and staged by Harry Shaw.

The regular bill is started by Kennedy and Kramer. This team went right after them from the start, the heat seemed to make no difference to the audience, all of whom seemed anxious to applaud every step these clever dancers performed. The act went over great.

The Phenomenal Players followed with their act and collection of stars of yesteryear and kept up the good work. There was a lot of dancing in this act, too, but the audience seemed to like dancing today and the act scored heavily.

Just in case the audience had not had enough dancing, Gene Morgan, with his patent leather hair, told a few jokes and then moved his feet to syncopated rhythm and the delight of the folks out front. His act also pleased.

Harry J. Conley & Co. gave their delightful little sketch of bucolic romance and it was thoroughly enjoyed. Conley was forced to make a speech and surprised everyone by calling attention to the fact that in an act such as his the work of the orchestra is an integral part and extending his heartiest thanks and appreciation for the fine support and cooperation rendered him by the Regent house orchestra.

The leader blushed like a schoolboy and worked his head off for the rest of the afternoon.

Cahill and Romaine, the wop and the blackface female impersonator, closed the show. This was hardly an afternoon for their style of comedy at this house, but they went over well, nevertheless. C. C.

FRANKLIN
(Last Half)

One could form a mental picture of "props" at this house, sinking down exhausted at the end of show, and sobbing, "Yes—we have no pianos." If ever there was a piano show in a vaudeville theatre, this layout was the one. Eleven acts on the bill, and we doubt if more than three didn't use a piano on Thursday. Six of these acts were tryouts, and of these six, five had the piano brought on.

"The Franklin Bathing Girl Revue" was the headline feature for the entire week. Manager Fertheringham couldn't have picked a more appropriate show for the weather than if he had been forewarned several weeks ago, when he announced the show, that it was going to be hotter than Hades during this week. The "Bathing Girl Revue" had seventeen of the prettiest amateurs we've ever seen in a review for its cast. The show consisted for the most part of a bathing suit fashion show, with several song and dance bits thrown in for good measure. A young man did a specialty, and had the envy of every "cakie" in the audience. "What a tough break for him," they all seemed to be saying, "one guy and seventeen girls." The girls were all very well rehearsed and displayed beautiful figures in bathing suits of various styles and colors.

The six acts "showing" weren't quite as good as the average bunch of tryouts which have been shown here on previous Thursdays. In fact they were one of the poorest lots seen here in a long time.

Marsh, Doss and Company, two men and one woman, were the openers. The woman, heavily built, did a lot of dancing, for which she might have been given credit for doing because of her weight, were it not for the fact that the most uninitiated theatre-goer could see that most of her dance work was amateurish. A piano and some song bits were also used.

RAYMOND ON LOEW TIME

Al Raymond has received contracts to play the Loew Circuit for the Summer. He will open at the American, June 25th.

HAMILTON
(Last Half)

On Thursday afternoon, the attendance could be called very good, as far as matinee business goes on week-days here. And when one takes into consideration the heat of Thursday afternoon, the attendance might be called wonderful, for, despite the fact that it really was much cooler inside the theatre than it was on the street, it is a well-known fact that few of the theatre-going public believe it generally is cooler inside.

The big attraction for the last half of the week made its appearance during night performances only, and we missed it, therefore. It consisted of the Grand Opera Society of New York in the "Doll" scene from the "Tales of Hoffman."

The Royal Gascoignes were scheduled to open the show, but on the opening matinee were caught in a traffic jam, and couldn't make the theatre on time. They were switched to close the show for this performance, and the opening act consisted of Davis and Bradnor, two girls spotted number two for the regular running order of the bill. Opening the show with a song repertoire consisting mainly of semi-classical numbers is no easy stunt, and it is to the credit of these two girls that they held the spot excellently and gave a very good account of themselves. Both have fine voices and have arranged their selections well, with the exception of the opening number, which seems out of place in their offering. We'd suggest that both wear simpler gowns or frocks, which would be more in keeping with the class and refinement of their offering than their present heavy colorful gowns. One thing is certain, they'd be much cooler in simpler dresses.

Billy Shone and Louise Squires have an entertaining offering, Shone's comedy going over nicely, and Miss Squires lending very capable assistance with an attractive figure displayed in an abbreviated frock, good looks, and also as a foil for Shone.

Emilie Lea, with Clarence Rock and Sam Kaufman supporting her, scored heavily, the hard work done by the trio being received by an appreciative audience, who realized the strain of doing such difficult dancing in such heated atmosphere. Miss Lea has, in addition to wonderful dance ability, especially with kick, a very nice personality, and the boys are also likeable. Kaufman's work, however, could be toned down to a great extent, for while the affectedness may be done for comedy, the major portion of the audience is inclined to think that he really is "showing off," to use the expression we overheard in the audience.

Moran and Mack kept them laughing with their very funny blackface comedy. The boys are doing quite a lot of new material, and the boxing and shuffle dance bits went over very well.

The Royal Goscoignes closed the show. Gascoigne's juggling and comedy kept them laughing and applauding heartily, despite the inclination, caused by the warm weather, to sit and fall asleep. G. J. H.

The Crinoline Four, consisting of a quartette of girls and a man at the piano, might do for the small time after they have worked the rough edges off their act, and re-routined their act. The man read the music from sheets, and gave it an amateurish appearance in doing so.

Edwards and Dean, man and woman, also using the piano, had a routine of old-time songs, which they rendered in good harmony, and showed themselves capable of playing the split-week houses right now.

George Dale and Company, the "co" being a pianist, also offered a song cycle. Kalamanu and Company, two girls and a man, have a fairly good dance offering for the small houses. One of the girls is very amateurish, the one doing the toe-dance, while the other is very good.

George F. Owens and Company, another singer assisted by a pianist, will do for the three-a-day route.

James and Etta Mitchell opened the regular bill with their aerial work. In addition to very good stunt, Mitchell keeps a steady run of dry humor flowing which is clever.

Bigelow and Lee are doing the same act, practically, which Bigelow did with Clinton. They went over very nicely.

Anna Held, Jr., and Company are doing a playlet by Jack Lait, in which Miss Held appears to better advantage than she has in any act we have seen previous to this. She does an exceptionally good portrayal of an old woman protecting a young girl from being led astray by her former husband. The man in the act is the weakest character in it. The act runs much too long and can stand cutting of about eight or ten minutes. With this done, Miss Held will have a good vehicle.

Charles Olcott and Mary Ann are favorites here and had to take several encores before being permitted to leave. Olcott's comedy kept them laughing, and Mary Ann's cute personality and voice drew former admirers closer and created new ones as well.

Hurst and Vogt are doing a vehicle containing, for the most part, bits which Hurst did with Connie O'Donnell previously, and which O'Donnell did with Russ Brown before that. Not only gags, but the "Hoo-ray" bit as well. Most of the other lines are old gags, but all the material is done well by the two, and they went over. The bit of one chap talking while the other does the hand motions was a riot. G. J. H.

STATE
(Last Half)

The hot weather had little effect on the attendance on Thursday afternoon, the house being one of the coolest places in the city.

Samaroff & Sonia opened the vaudeville end of the show with a pleasing dog act, the animals doing an ordinary routine of tricks, mostly jumping and tumbling.

Northlane & Ward offered an excellent series of dances in the second spot, both being full of pep throughout the act. They sell their stuff very well and the girl's costumes were novel and attractive.

Lillian Morton proved to be one of the best rag singers we've heard at this house in some time. Her jazz numbers are put over in a style of her own, getting as much out of each song as possible. Ballads and character songs are done also by Miss Morton, who does them equally good.

Kelly and Wise, who were seen recently at some of the Moss and other houses, gathered a number of laughs with their cross-fire and various wise cracks growing out of a broken-down car. The girl seems to have improved in her work since we saw the act last. While most of the talk is funny, it could be improved considerably, and made to appeal to a better audience by cutting out a few of the vulgar cracks made by the male member of the team.

Kramer & Boyle did their usual stuff, with new bits of dialogue put in here and there. The race track bit is as funny as anything they ever worked up, and it would not be a bad idea to gradually put in new stuff as they go along. The act is pretty well known to vaudeville patrons and there is no fun listening to an act that you know backwards.

The Meyer Davis Band, one of the Davis orchestras out under competent leaders, closed the show, with Boyle singing a song in the act and Kramer clowning all the way through it. (See New Acts.) This makes it possible to get only a vague idea of just how good the band is. The nine musicians played all of their stuff in a real jazzy style, one of the cornetists shining in particular. Kramer played the drum pretty good and did an imitation of Frisco. The rest of the clowning wasn't so funny as it was all in pantomime. We know an actor that fooled around with the bass-violin better than Kramer did and he was stopped by a N. V. A. complaint. M. H. S.

PROCTOR'S 5TH AVENUE
(Last Half)

The current bill contains nothing to elevate it above a standard small-time show. This house, like many others, has been hit a severe wallop by the continued warm spell and undoubtedly the bookers are economizing on the weekly expense until there is a break in the weather.

McGlynn and Sully, two men working in tux, opened the show with a series of balancing and gymnastic feats.

Pietro, the accordeonist, followed on with a varied repertoire of selections, which included several classics and a potpourri of popular melodies.

Frank Davis and Adele Darnell sounded the first ripples of the afternoon with their long-since familiar flirtation comedy, "Bird Seed." The skit gains its title primarily through the girl's interest in a canary. When the flirtatious young man finds that his only method of approach is through his feigned interest in the bird he essays the role of a "bird seed" salesman. Consequently he marches off to matrimony at the finale. The act has a number of clever situations and some bright lines. Yet the audience seemed too overcome with the heat to make any fuss over them.

Burke and Durkin, a mixed team, managed to wake them up and hold them for fifteen minutes with their delicious song and comedy offering. The man solos "Every Step Brings Me Nearer to My Honey Land" and puts it over with a snap that makes them holler for more. The girl follows with "Cryin' for You," while her partner retaliates with another hot blues, "Highbrow Blues." Both join forces for "Speak! Speak! Speak!" and get in some good-natured foolery. For a finish the man offers "Francis, Don't Dance Any More," a new number which bids fair to be a worthy successor to "When Francis Dances With Me." The act provided a show stopper from beginning to end. And anybody who could accomplish this at this house on Thursday is entitled to unqualified praise.

Bert and Harry Gordon managed to evoke no little amount of humor out of their skit, "The Singing Lesson," while Yorke and King sang, danced and clowned their way through as replicas of "an old-fashioned tintype."

Bekefi's Theatre Grotesk rides in at the fag end of the Russian craze, and yet it has many commendable qualities that may keep it going for some time. Aside from its introduction, in which a duet is worked by mannikins, with the heads and hands of the singers peering through an accommodating slit, the act contains the usual mixture that has been seen in practically every Russian act that has reached vaudeville. Some remarkable dancing is revealed and it is upon this feature alone that the act will have to depend.

Miacahua, an attractive brunette of diminutive stature, closed the show with a sensational slack wire specialty. The little lady danced and did all manner of stunts without the aid of the usual balancing props in a manner that was thoroughly enjoyable. E. J. B.

PROCTOR'S 23RD STREET
(Last Half)

Six acts of vaudeville and the motion picture drama, "Mary of the Movies" comprises the new bill here.

Sankus and Sylvers, a mixed team, who offered a lively combination of gymnastics and acrobatics, proved to be adequate pacemakers.

Dorothy Taylor, assisted by an accompanist on the piano, duoed with a song offering that won her instant favor. Miss Taylor is a striking blonde who knows the knack of getting everything possible out of her songs. She opened with "Louisville Lou," followed with "The Kind of a Girl That Men Forget" and wound up with "In the Day of Old King Tut."

Hibbitt and Malle, two likeable chaps, set the comedy ball arolling with a talking skit that was a faithful representation of what is supposed to occur between finale hoppers when their flappers are on "the pan." Both have a weakness for the ladies and both declare that a rustle of a skirt will never again upset their equilibrium. But despite all good resolutions as soon as a girl appears on the horizon they do a marathon to meet her. The act is cleverly put together and is admirably presented by the boys.

Barret, Clayton and Company offered a dramatic allegorical playlet, seasoned with romance of the Far East. A prosperous business man believes fate has cheated him in not providing him with a son to carry on the family name. He has a charming daughter but this does not obliterate his desire for a son. A yogi appears in the garden and intrigues the daughter, who invites him into the house. She tells the yogi of her unhappy state and the reason. In an ensuing conversation the yogi explains why the gods had blessed him with a daughter instead of a son. There is a flashback and the father is brought face to face with the sort of son he might have had. When he peers at the miserable, nerve racked drug fiend, he is cured. From then on he promises to concentrate his life toward making his daughter happy. The playlet is gripping and is interpreted well. It is far above the average for small time.

Janet of France, assisted by Charles Hamp, scored as usual with her songs and clowning. Miss Janet seems to improve at each successive performance.

The Rainbow Six, a tabloid minstrel enlisting five men and a woman, offered the usual combination of songs, gags and dances as the closer of the vaudeville section. Instead of appearing in burnt cork, the men appeared in red, purple, white and other colors of the rainbow.

"Mary of the Movies" followed the vaudeville bill. E. J. B.

MORGAN DANCERS GOING ABROAD

The Marion Morgan Dancers have accepted an offer to appear in London and Paris during the summer months. They will sail for London on June 27 and will begin their engagement at the London Coliseum shortly after arriving. The latter part of the summer will be spent in Paris.

Jules Delmar is vacationing on the Great Lakes and will return to the Keith office next week.

VAUDEVILLE

"RIGHTO"

Theatre—*Loew's State.*
Style—*Comedy skit.*
Time—*Fifteen minutes.*
Setting—*Full.*

This is a fair comedy skit, interpreted by two women and two men, which drags a bit at the start, but jumps into high speed at the half and comes under the wire for some good laughs from then on, mainly due to the slang expressions of all concerned.

The pivot around which it involves is the old story of the beautiful and stately wife of a young business man, whose reserve makes her a back number with his chorus girl companions. His weakness is speedy women and slow horses. Into the cultured home circle he brings the latest slang phrases of the hour and keeps the butler on the hop learning them and the wife almost bewildered when attempting a conversation with either.

Finally the wife takes the matter in hand and decides to outslang them in language and it is mainly through her efforts that the skit registers any real comedy. She dons seductive pajamas, lights a cigarette, feigns intoxication and emulates a high flier with sufficient finesse to astound her husband and later bring him to his senses. Of course she tells him the whole affair was staged to teach him the error of his ways, and both clinch at the curtain. The man playing the butler and the young blonde woman playing the wife have the real roles of the act and make most of them. The other parts are inconsequential and merely serve as "feeders" for the comics.

The act is fairly diverting and should do well in the small time houses.

E. J. B.

HAP HAZARD

Theatre—*Jefferson.*
Style—*Wire novelty.*
Time—*Eight minutes.*
Setting—*"One" and "two."*

Contrary to the usual act of its kind this wire offering is not dumb, the man and girl handing out some comedy patter as they went along. The man opens the act in one playing a saxophone solo, at the conclusion of which the act goes to "two" and the girl is discovered doing a stunt on the wire. Some talk between the two follow, as though he were the amateur and is invited to try it, etc.

His first attempt is somewhat on the stalling order and after both walked across the wire in a sort of lock-step, the girl assisted her partner from the stage floor while he did about all of the subsequent wire stunts including an imitation of Ivan Bankoff doing some steps and also climbing a ladder, etc. A few gags are scattered during the man's performance, some kidding banter passing back and forth.

M. H. S.

UNIVERSITY TRIO

Theatre—*Proctor's 58th Street.*
Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*In one.*

This is the regulation male trio, working in tux, who contribute a repertoire of songs, old and new.

The boys open with a popular version of "Carry Me Back to Old Virginia," and counter with another harmony number, "Way Down in Arkansaw." The tenor solos "Mother in Ireland," with the others joining him at the chorus. All three then stay on for "It Ain't Like It Used to Was" and "Sweet Kentucky Babe," after which they go into a yodelling song for a wind-up.

The men make a pleasing appearance and have good voices. Their numbers are well arranged and get over for top value. The trio can hold its own in an early spot on any bill.

E. J. H.

NEW ACTS AND REAPPEARANCES

DOROTHY RUSSELL

Theatre—*Regent.*
Style—*Sketch.*
Time—*Fourteen minutes.*
Setting—*Interior.*

Miss Dorothy Russell is appearing in a sketch entitled "My Evening Star" which was written by Edgar Allen Woolf. As a vaudeville vehicle it is weak, the action merely serving to bring Miss Russell into the public eye and to emphasize the fact that she is the daughter of the late Lillian Russell. As the curtain rises she is seen in her music room seated at the piano when a noise is heard outside and a young lady, much out of breath is ushered in. The ingenue, Madeline, plants the idea that Miss Russell, the "lady on the hill" is the guardian angel of all young lovers of the village and asks her advice as to whether or not she should elope, getting in the idea of being stage struck at the same time. She proceeds to give a terrible exhibition of how to sing a popular song and is followed by Miss Russell singing the same song without musical voice but with a good deal of dramatic ability.

The boy whom the girl is to marry comes bursting his way in and demands to see Madeline, accusing Miss Russell of being a "butter-in" and admitting that he knows Madeline can't sing but that he likes to make her feel good. Miss Russell tests out his love and finally tells them that she was just testing them, they should go ahead and get married and she gives them a check for $100 as a honeymoon present. She mumbles something about being alone, then says no, she is not alone, she always has the memory of a wonderful mother and sings "My Evening Star" to a slow curtain.

The sketch is awful. It is absolutely impossible and without rhyme or reason. Marcelle Shields does some good acting but the rest of the cast is bad. The act may get over out of reverence to Lillian Russell.

C. C.

FOUR LOCUST SISTERS

Theatre—*Proctor's 58th Street.*
Style—*Singing and piano.*
Time—*Eighteen minutes.*
Setting—*In two.*

Gus Edwards presents this act, billed as "The Four Locust Sisters," the name "Locust" probably used because two of the girls seem to be seventeen years old. However, there is a chance that the quartette are really sisters, although four girls more unlike in appearance would be difficult to gather.

The girls do a repertoire of published numbers for the most part, the one exception being a duet of "La Paloma." All the other numbers in the act are trio renditions, the fourth girl not doing any singing but piano playing only. In addition to accompanying the others, she does two solos, displaying very good ability with the piano. The first solo should be changed to something more familiar to vaudeville audiences, for while it displays technique on her part, it doesn't mean a thing to a vaudeville audience. The second solo is also unfamiliar, but has more melody to it than the first one, and therefore is well to keep in the act.

The singing of the girls can only be called fair. They seem to fear letting out their voices to full power, and the suppressed tones all the way through, tend to become tiresome. The act can also stand cutting of three or four minutes and be more effective.

G. J. H.

BERT AND HARRY GORDON

Theatre—*Jefferson.*
Style—*Comedy.*
Time—*Seventeen minutes.*
Setting—*In "one."*

The Gordons have re-united and are doing the same act they did several years ago, and which was done in the meantime by Bert Gordon and Gene Forde. It was formerly known as "The Impresario" and is now called "A Recital Classique." When reviewed, the act had both good and bad spots, mostly the latter, and did not show any particular signs of being up to the standard set by a great many comedy acts doing stuff along that line. A bit that should be eliminated is the massaging of the comic's "diaphragm" by the straight man as though it were chiropractic treatment, the comic leaning over and kissing his partner, following it with a remark that sounded rotten to us.

There are no radical changes in the offering, the straight men being togged out in full dress and the comic in a short fitting mohair suit and straw hat down around his ears. The talk and efforts at singing concern the straight man's efforts to give the comic a few expert pointers in voice culture. Some comedy is derived from the talk but it could be much funnier. As it happens both sing poorly and some new gags in the early part of the act would help a great deal.

M. H. S.

JEAN BOYDELL

Theatre—*Loew's State.*
Style—*Songs and dances.*
Time—*Fifteen minutes.*
Setting—*In one.*

Miss Boydell is a dynamic little lady of the soubrette type, who puts her songs over with a gusto and injects an essence of comedy into her dances. Withal she has animation and an electrifying personality that will undoubtedly make her a strong favorite in the medium time houses.

"Carolina Home" served as an adequate introductory and was well received. She made a quick change and returned for a slangy comedy song, "Oh! How Danny Can Dance," providing a dash of comedy with a tough dance. She made another costume change and put over "Old King Tut" to the liking of everyone and wound up with a neat eccentric.

The tough number was a little overdone and rasping at times. This was undoubtedly due to her efforts in being heard all over the huge auditorium. Nevertheless it detracted from her otherwise good characterization of a Tenth avenue flapper. Aside from that the act was as well done as could be expected.

E. J. B.

MILDRED PARKER

Theatre—*Proctor's 23rd Street.*
Style—*Musical.*
Time—*Fifteen minutes.*
Setting—*In one.*

Miss Parker is a violinist of personality and exceptional ability, who offers a diversified program of selections.

A lively intermezzo provides an adequate introduction, after which she gives a splendid rendition of "The Parade of the Wooden Soldiers." She follows with another classic and winds up with a popular medley.

With speed as her watchword, Miss Parker puts her numbers across in fast tempo and draws down a good hand on them all. She had things all her own way in an early spot on this bill and can undoubtedly do as well elsewhere.

E. J. B.

LEW VYTT & BAND

Theatre—*Loew's State.*
Style—*Orchestra.*
Time—*Eighteen minutes.*
Setting—*Full.*

This nine piece combination is making its vaudeville debut under the managerial auspices of Meyer Davis. It is an excellent combination that brings a note of individuality to its numbers and can easily hold its own with any of the orchestra groups that have appeared at the State this season.

Kramer and Boyle, who are headlining the current bill, are also appearing in this act. They are every bit as conspicuous as the band; Boyle with his song solos and Kramer with his buffoonery. Whether this is just for the week or as a permanent consolidation nobody seems to know. At any rate with Kramer and Boyle in the act, they have something that eclipses any of their predecessors.

The band bows in with "Runnin' Wild." Boyle warbles "Sleepy Hills of Tennessee," with the band accompanying in subdued tempo. Kramer follows on with a baton and leads the boys through "Lovin' Sam" and manages to pack a number of comedy wallops by his burlesque manipulation of the stick. "Down in New Orleans," "You've Got To See Mamma Every Night" and "Gallagher and Shean" were among the other numbers which got over for a good hand.

E. J. B.

GEORGIE HOWARD

Theatre—*Proctor's 125th Street.*
Style—*Violin.*
Time—*Twelve minutes.*
Setting—*In one.*

Miss Howard has arranged a routine of talk bits, to song rhythm between each of her violin numbers, which evidently led up to each number played. We say "evidently" for we couldn't hear Miss Howard very distinctly, one reason being that we sat in the rear of the house, and another which should be the first one, that Miss Howard didn't speak distinctly enough. However, that may have been due to the heat.

Georgie Howard is a pretty blonde, and her looks seem to be her greatest asset. At any rate, we hope she can play the violin better than it sounded when reviewed here on Wednesday. She got more flat notes into one bar than anyone we've heard in a long time. She makes several changes, one from a bustle gown to silk overalls, and then another to a short frock, this one being done in view of the audience. Her repertoire varies from semi-classical numbers to popular melodies, and a dance bit is also included.

G. J. H.

CAVANAUGH AND COOPER

Theatre—*Proctor's 23rd Street.*
Style—*Songs and dances.*
Time—*Fifteen minutes.*
Setting—*Piano, in one.*

This offering is contributed by a mixed team. It is the regulation "piano act," with the man doing the accompanying and singing the songs, while the girl offers a series of dances.

The pianist offers an introductory, "Old Fashioned Girl," which brings his partner on for a cute dance. He counters with "Mamma Better Watch Her Step," which he announced as his own composition. The girl returned for an impression of the dances done in the old music hall days. The pianist followed with a concert impression of "Say It With Music," after which his partner came back for a waltz solo in which she was joined by the man for a finish.

The act is neatly gotten up and is well routined. It is a good bet for an early spot on any bill.

E. J. B.

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EQUITY AND CARROLL

The Actors' Equity Association has registered a victory in their recent conflict with Earl Carroll, whose "Vanities" cast had refused to join the A. E. A. Most of them have joined and the others will either have to become members of the organization or step out of the cast. Both sides say the terms of the conditional truce signed last Saturday are satisfactory.

The Carroll case has held the spotlight in theatrical circles for several weeks. Coming at the fag end of the season when theatrical news was as scarce as proverbial hen's teeth, the dailies went to the yarn and gave it much space.

At the outset many of the theatrical wiseacres were inclined to believe that Carroll was being used as a "catspaw" by the Producing Managers to challenge the strength of Equity. All eyes of the producing world were focused on the outcome of the affair which took a much greater aspect than that of a personal conflict between Carroll, an independent producing manager, and the Actors' Equity Association.

From other sources it was hinted that Carroll was being backed by E. F. Albee, head of the Keith Circuit, in carrying on his plan to produce a non-Equity cast revue. Both Mr. Albee and Mr. Carroll vehemently denied any such alliance, which probably gained credence because of the fact that Carroll's cast includes a number of standard vaudevillians.

At any rate Equity saw beyond the current issue and had made up their mind to fight any attempt that would weaken their stronghold. They were conscious of the fact that if Carroll should be successful in launching his show despite their protests and insistence that he employ a hundred per cent Equity cast, it would have thrown a bombshell into the morale of the association and at the same time would have established a precedent that may have given the P. M. A. an idea for their forthcoming conflict with the Equity next June.

Equity pulled its wires with the American Federation of Labor and was sufficiently successful in "sewing up" the show to warrant the members of the cast joining the Equity so that the show would be permitted to open without any interference from unionized stage hands and musicians.

Now that Carroll and Equity have shaken hands and buried their respective hatchets tranquility reigns once more.

HOSPITAL FOR ACTORS

New York is the leading theatrical city of the entire world. It has a greater number of vaudeville, legitimate, and other attractions running, even in the middle of the summer, than any other city. The concerts, another amusement branch in New York alone, is enormous in its size and hundreds and hundreds of artists make their home in this great center.

All of this means that this great metropolis numbers more actors and other people directly connected with the theatre than any city in the world.

And yet, it has no hospital which caters exclusively to the welfare of the people of the theatre.

Chicago, that characteristically American city has one whose essential purpose is to look after the theatrical people.

New York, however, has at last awoke to the needs in this direction and preliminary steps toward the building of a $1,000,000 hospital in the West Side of the City has been taken, and every actor, actress, manager, producer or agent, should lend their aid to make this movement a big success.

The plans for the proposed hospital will be submitted to the public at an early date which, according to the present idea, is to be devoted exclusively to members of the profession, irrespective of creed or color, or even ability to pay the charges. While members of the acting profession are to be the big number of patients the hospital will not be confined entirely to them, but all who are really connected with the theatrical business are to be welcome.

At present, plans call for the erection of an eight-story building with 100 beds or more for a starter, but if the proper interest is displayed a much larger hospital will of course be built.

The finance committee is already at work on the plan, which has started out like a big success. It certainly deserves to be all of that and everyone connected with the theatre world should take an active part in the launching and completing of the plan.

$660,000 FOR TAMMANY HALL

At a meeting of the building committee of the Tammany Society held in the famous Tammany Hall in East Fourteenth street this week bids by theatrical syndicates, retail merchants and motion picture managers were considered but all of them turned down. The highest bid was in the neighborhood of $660,000 but was rejected as being too small and new bids will be asked. The wigwam in Fourteenth street has been the home of the Tammany organization for over fifty years but sentiment has recently arisen in favor of an up-to-date office building.

The Hall takes in several lots and part of the space is occupied by what was once the famous Tony Pastor Theatre, now known as the Olympic. The Olympic is at present being operated as a stock burlesque theatre by Dave Kraus.

EQUITY PLAYERS RENEW LEASE

The Equity Players have renewed their lease on the Forty-eighth Street Theatre for another year and also have an option of purchasing the house or renewing the lease for another four year period.

It has been decided to increase the capacity of the theatre to permit of more elaborate offerings. These alterations will be made during the Summer.

FOLK PLAYS FOR BROADWAY

The Carolina Players, of the North Carolina mountains, are contemplating a trip to New York next season with their folk plays, written produced and acted by themselves. They are now negotiating for a house in the city.

Answers to Queries

J. D.—"Her Lord and Master," by Martha Morton was produced with Herbert Kelcey, Effie Shannon, Morton Selton, Chas W. Stokes, Percy Brooke, Wm. Elliott, Douglas Fairbanks, Hattie Russell, Winona Shannon, Marie St. John and Isabel Waldron in the cast.

Chi.—E. P. Simpson was manager of Chutes Park, Chicago, that season. Innes and Ryan and Emery and Russell played there.

Raff.—Howard Hall and Madeline Merli wrote "The Mormon Wife," which was produced at the Fourteenth Street Theatre, New York. Wm. Humphrey and Roselle Knott were in the cast.

Com.—Wm. Faversham first appeared as a star under the management of Chas. Frohman, at the Criterion Theatre, New York, August 26, 1901, in "A Royal Rival." Julie Opp was in the cast.

Julia.—D. V. Arthur was manager for Stuart Robson. Charles Frohman directed the tour of Annie Russell.

L. I.—Mrs. Fiske presented "Miranda of the Balcony" at the Manhattan Theatre, New York, September 24, 1901, when that house opened under the management of Harrison Grey Fiske. Robert T. Haines, J. E. Dodson, Etienne Girardot, Max Figman, Annie Irish and Emily Stevens were among the cast.

Dill.—J. H. Haverly died at St. Luke's Hospital, Salt Lake City, Utah, September 27, 1901.

P. R.—Wm. Harcourt, John E. Kellerd and Mrs. Russ Whytal were among the cast of "The Cipher Code" at the Fourteenth Street Theatre, New York.

1492.—"The Liberty Belles" was presented at the Madison Square Theatre. Etta Butler, Sandol Milliken, Lotta Faust, Harry Davenport, Harry Gilfoil and John Slavin were among the cast.

Pan.—The Pan-American Exposition opened at Buffalo, N. Y., May 1, 1901. The Buffalo Bill Show played there during August of that year. Bostock's Animal Show and Pain's Fireworks were among the attractions.

TWENTY-FIVE YEARS AGO

Kathryn Osterman was playing in the "What Happened to Jones" Company.

Carroll Johnson appeared in white face in "The Gossoon" at the Morosco Grand Opera House, San Francisco.

The bill at the Orpheum, San Francisco, included Falke & Semon, The Three Watson Sisters; Zainola Jones; Grant and Jones; Charles Wayne and Anne Caldwell.

Jas. J. Armstrong and J. Harry Allen formed a partnership in the Armstrong & Allen Agency.

Wm. A. Brady and E. D. Stair dissolved partnership.

E. Milton Royle and Selina Fetter; The Four Emperors of Music; Fred Niblo; McNish and Cain; McWatters & Tyson and Robert Downing were on the bill at Keith's Theatre, Boston.

A window in memory of Edwin Booth placed by the Players Club in the Little Church Around the Corner, New York, was unveiled by Joseph Jefferson.

DeWolf Hopper played in El Capitan at Manhattan Beach, New York.

Tom Linton beat Fred Titus in a twenty mile bicycle race at Manhattan Beach, in 35 minutes and 59 1-5 seconds.

W. S. Cleveland and George Wilson combined their minstrel companies.

Rialto Rattles

"CRASHER" MISSES THE FIGHT

Tammany Young, champion "crasher" of the world, is wearing a particularly woebegone expression these days. He was invited by Damon Runyon and W. O. McGeehan to accompany them to the fight at Shelby. After waiting six hours for the scribes to show up at the Grand Central Station, he learned that by that time they were well past Pittsburgh on the Pennsylvania. "Tam" said he didn't want to go anyway as the fight wouldn't last long enough, but he hates to have his "crash" record broken.

CLERK MAKES AN ERROR

An actor's hotel in a Jersey town not far from here makes it a point to look over the program before assigning the rooms. Recently a headline actor, breaking in a new turn under an assumed name, was assigned to "Room 30." He went up, found a convention of "sleep walkers" on his bed and made a kick to the landlord, telling ye host who he was. "Oh, I'm sorry," said the landlord, "the clerk gave you the ham's room by mistake."

YES—WHY?

Now that the *Leviathan* "junket" trip is over and all the agitation against it has subsided, we just want to express one thought which has been troubling us for weeks. How is it that all these columnists who made the trip subject for their humor failed to refer to it as "The Charge of the 600"—charge to the government. Or to wit:

Half a knot, half a knot,
Half a knot onward,
Sailed the crashing 600
On the good ship Leviathan,
Each one a well-known man,
Went the dashing 600.
Guests of the Government,
Their's not to spend a cent—
Ah! Lucky 600.

ACTOR'S DREAM COMES TRUE

It is reported that the Loew circuit is to do two shows a day instead of three. Next thing to happen will be some Western circuits cutting down from seven a day to six and a half.

ACT IN BOYLE'S 30 ACRES

Mayor Hylan and Comptroller Craig should prove a good duo for the theatre. Their dialog is sure fire and bound to bring response from the audience. So if they have a little spare time they should offer their services to Ziegfeld, who might release Gallagher and Shean from "The Follies" and take them on as a unique and extraordinary attraction.

I. T. A.

The above may stand for:
I Trust Actors.
I Trim Actors.
I Treat Actors.
I Terrify Actors.

But it does not, it means International Theatrical Association, which is a body of theatre, house and producing managers.

A COUPLE OF ILL WINDS

A tight wire artist did his stunt on Broadway the other day. His audience could have been counted on one hand. It was a windy morning.

CHAPTER 2

His orphaned daughter used the insurance to purchase pretty clothes and silk hose. She was crossing Broadway and Forty-sixth street on a rainy day last week. The crowd she collected halted traffic. It was a windy afternoon.

WAR BY RADIO

According to scientists the next war will be fought by radio. Way our radio sounds it is going on now.

DRAMATIC and MUSICAL

WHITE'S "SCANDALS" GORGEOUS REVUE BEST OF THE SERIES

"GEORGE WHITE'S SCANDALS OF 1923," a revue in two acts and twenty-five scenes. Book by George White and William K. Wells. Music by George Gershwin, lyrics by B. G. De Sylva. Additional lyrics by E. Ray Goetz and Ballard McDonald. Presented at the Globe Theatre on Monday night, June 18, 1923.

Principals—Lester Allen, Winnie Lightner, Tom Patricola, Marga Waldron, Olive Vaughn, Newton Alexander, Theo. Lightner, Myra Cullen, Beulah Berson, the Breen Brothers, Johnny Dooley, Delyle Alda, Richard Bold, Olivette, Helen Hudson, Tip Top Four, Mischa Vol Janin, Edna May Reed, James Miller, Margaret Breen and Tiller's London Palace Girls.

George White's "Scandals," the fifth of his series of revues, while a little short of the big names which have in the past been associated with his casts is about the best of all his shows. The best because it is by far the best entertainment he has offered. From start to finish it is bright, pleasing and interesting. Some of the big scenes suffer on account of their similarity to those in the Winter Garden show rushed onto Broadway last week ahead of its schedule. The reason for the hurried opening was apparent as soon as the White show was revealed for at least three of the big scenes in the two shows are suspiciously alike.

White has been lavish in his expenditures for scenery, costumes and effects for the revue which is doubtless far more expensive than any of his previous productions.

A rare jewel scene, is by far the best, exquisite in fact with the young women parading as the jewels before a velvet drop, gorgeously arrayed in costumes which in themselves alone would inspire enthusiastic applause. The combination of them, the beautiful girls, the fine scenic effects and the singing dialogue between De Lysle Alda and Richard Bold made of this the outstanding hit of the revue.

There is also a fine rose number in the second act, similar to that of the "Passing Show" but beautifully staged and finely danced by Marga Waldron made it stand out as one of the best things of the evening.

A curtain, the idea for which came from Paris was another feature. This closed the first act and was also repeated at the close of the entertainment. It was first of all a work of art, and secondly on it were six of the beauties of the show entirely undraped. Their costumes consisted entirely of leaves, few in quantity and carelessly dropped about on the girls' forms here and there as it were. Whether or not this curtain was suspended with the girls on it during the entire run of the first act is a mystery, but it certainly looked as though they had. The scene, one of the features of the "Follies Bergere," Paris is the most daring ever seen on Broadway and if permitted to remain will be bound to attract many to the theatre, for its view alone.

There is a strong sermon against prohibition in the revue with Johnny Dooley as Peter Stuyvesant, and the chorus girls impersonating Cocaine, Opium, Morphine and other drugs. There was a clever burlesque on "Romeo and Juliet" done by Tom Patricola, Winnie Lightner and Lester Allen. Patricola well known in vaudeville but evidently something of a stranger to revue patrons scored a hit of enormous proportions. Tom danced with all his old style and finish, played the mandolin and sang his way into the hearts of everybody. The hit of the show went to Tom easily.

Lester Allen was very funny, his acrobatic dancing scored and some new bits, new even to Broadway scored great for him. The clarionet with the rubber ball at the end which when he dropped the instrument jumped it right back to position again received a lot of laughs. Winnie Lightner sang several songs with her accustomed vaudeville manner. Miss Lightner knows how to sing a comedy song but her selection was bad. The lyrics of one in particular should be cleaned up. It was not funny but vulgar.

A Mirror Ballet, similar to one in the "Passing Show" was well done by the London Palace Girls, the first of the Tiller dancing acts to get to this country, and who have been for three years with the Fred Stone show.

They were followed by four comics who evidently were well informed of the similarity of their show and the Winter Garden for they sang:

"Our whole show was stolen by Lee and Jake
We were the only things they didn't take."

The singing portion of the show is chiefly in the hands of DeLyle Alda and Richard Bold. One of their duets, in particular was tuneful and finely rendered.

Charles Dornberger's orchestra furnished the jazz tunes which furnished some infectious tunes for the chorus and the entire company which danced at the final curtain of the revue which ended with another view of the undraped misses on the curtain.

The show is a big one and will attract all the White admirers and thousands of revue fans.

GRAND OPERA AT POLO GROUNDS

Grand opera performances to be given at the Polo Grounds all summer under the direction of Maurice Frank, started last Wednesday night, with a performance of "Aida". About ten thousand people attended. The stage is set in the center of the baseball diamond, about that part where the pitcher's box generally is situated. The seats of the audience extended as far as the home plate. There was no change of scene, the various colored lights denoting a new scene. In the cast of "Aida" were Frances Peralta, Carmela Ponselle, William Gustafson, Charles Bender, G. Anselone, Grace White, and G. Pullti, several of these being members of the Metropolitan Opera Company. Romano Romani, of the Metropolitan, conducted the orchestra.

"SWEET NELL" RUN EXTENDED

The run of the Equity Players' production of "Sweet Nell of Old Drury," in which Laurette Taylor is appearing at the Forty-eighth Street Theatre, has been extended to June 30. The play was originally scheduled to run for but four weeks, but the business has been such that the extension was last week decided upon.

There have been some cast changes due to previous engagements. Alfred Lunt, who has been appearing in the play, has been forced to resume his work with the Distinctive Pictures Corporation, and has been replaced by Frederic Worlock, who this season has been with Elsie Ferguson in "The Wheel of Life." Morris Ankrum is now playing the role of Roger Fairfax, formerly played by Regan Hughston.

"GOLDEN FLEECE" ON COAST

SAN FRANCISCO, June 18.—"The Golden Fleece," the new Henry Miller production which opened here last week, scored a hit of large proportions. Blanche Bates was acclaimed as a wonderful tragedienne, playing her role with remarkable strength. Robert Warwick also came in for a big share of success. Henry Miller played a comedy role and did finely. A big company with many extras presented the play, which was finely staged and costumed.

"AREN'T WE ALL" AUTHOR COMING

Fred Lonesdale, author of "Aren't We All," in which Cyril Maude is appearing at the Gaiety Theatre, sailed for New York from England last Saturday on the *Aquitania*.

"HELEN OF TROY, N. Y." DANCE SHOW OF SPEED REAL SUMMER HIT

"Helen of Troy, New York," a musical comedy in two acts. Book by George Kaufman and Marc Connelly. Music and lyrics by Bert Kalmar and Harry Ruby. Presented at the Selwyn Theatre on Tuesday evening, June 19 1923.

CAST.

Elias Yarrow.....Tom Lewis
C. Warren Jennings.....Roy Atwell
Baron de Cartier.....Joseph Lertora
Theodore Mince.....Charles Lawrence
Harper Williams.....Clyde Hunnewell
David Williams.....Paul Frawley
Helen McGuffey.....Helen Ford
Maribel McGuffey.....Queenie Smith
Grace Yarrow.....Stella Hoban
Mme. Pasanova.....Joan Clement

Handicapped by the hottest weather of the year with the nights stiffling, especially indoors, "Helen of Troy, New York" came through and before the week was out had a sure fire hit to her credit.

The story of the piece is not very strong, and the humor of the lines can hardly be described as funny, yet there is no denying the fact that the piece is one of, if not the very best entertainment, of all the summer productions.

The cast is responsible for this, every member of which worked on the opening night as though his or her life depended upon the outcome of the piece. By sheer work and evident interest in every movement of the play, they carried it over without a moment's pause.

The plot reveals the story of a little stenographer who working in a Troy collar factory, invents a new type of neck wear for men which catches on immediately and puts the firm in the front for the season. This was not easily accomplished however, for the girl was disliked by the factory's efficiency expert, to whom she had revealed the secret of the new collar. On a slight pretext he discharges her and introduced the new collar himself claiming that it was his discovery. The girl looking about for another position is eagerly sought by the son of another collar manufacturer and just as they have about decided to marry despite his father's opposition, the collar story comes out. She is rewarded for her invention, marries the young man she loves and all, of course, ends happily.

Helen Ford is the girl and her pleasing voice, charm of manner and modest style did much toward keeping up continual interest and made her work really attractive.

A young sister, played by Queenie Smith, former grand opera ballet dancer but now a comedienne, almost ran away with the entire piece. Miss Smith, cute, clever, yes, and even funny every minute she was on the stage, got laughs that rocked the house and followed one after the other with a speed and regularity that amazed. A hit all her own, was registered, and then followed by another with Walter Lawrence, a dumb, collar model, whose dance with her held up the show with an applause break that lasted it seemed for a quarter of an hour. Tom Lewis, the head of the manufacturing company, is doing some particularly funny work and Roy Atwell was clever as the efficiency man who whenever he could get a minute to himself played on the occarina. Joe Letora looked and acted the part of the artistic photographer and Paul Frawley fitted his part excellently. Stella Hoban, the heiress looked fine and sang well. The show is well staged and moves along with speed from start to finish, one scene in particular, a big Russian dancing number with a half dozen or more feature dances carried everything before it. The music is tuneful, one or two of the numbers being especially good.

SELWYNS TO DO FOREIGN PLAYS

European plays feature prominently the list of productions the Selwyns expect to produce here during the coming season according to plans announced by them last week. Among the foreign plays are listed "Battling Butler," "By the Grace of God," "Success," "London Revue of 1924," the Grand Guignol Players and a continental type of revue in association with C. B. Cochrane and featuring Raquel Meller, a Spanish actress.

Two productions are scheduled to be launched in September, these being "Battling Butler," a musical comedy which is to be presented on Labor Day at the Adelphia Theatre, Chicago, in conjunction with George Choos, and "By the Grace of God" by Frederick Lonsdale, author of "Aren't We All," which will have Violet Heming, Estelle Winwood and Norman Trevor heading the cast.

On New Year's Eve the Selwyn's Players will inaugurate a season of four weeks at the Dresden Theatre and about the same time Irene Castle will be launched under the Selwyn management in a tour of the country in "Irene Castle's Fashion Show."

The Continental Revue in conjunction with C. B. Cochrane, referred to above, will be presented in November and in December the first showing of "Success" a new comedy by A. A. Milne will occur, this play having been chosen as the opening presentation at the Haymarket Theatre, London, for the coming season.

On New Year's Eve the Eelwyn's will present Andre Charlot's "London Revue of 1924" with an all English Company led by Gertrude Lawrence and Beatrice Lillie. This will take place at the Times Square Theatre.

Other plans call for an engagement of twelve weeks for Jane Cowl on the coast in "Romeo and Juliet" to be followed by her appearance here in "Anthony and Cleopatra" and later on in "Twelfth Night." Another new production will be a dramatization of "Sweet Pepper" which is being made by Bernard Fagan and for which the star has not yet been selected.

Four companies of "The Fool" will be sent out, one, headed by Alexandra Carlisle and Harry Browne, occupying the Selwyn Theatre in Chicago, another going to Philadelphia and two going on tour. "Partners Again" will be sent on tour for another season.

BONSTELLE CO. CLOSING

The preliminary season of Jesse Bonstelle and her resident company in the "dollar top" enterprise at the Harlem Opera House, closed with a production of "Call the Doctor" during the week of June 18. The first regular season of the Bonstelle players will begin early in the fall at the same house. The Harlem Board of Commerce and other institutions have endorsed Miss Bonstelle's dollar top plan and it is believed by her that a firm foundation for the success of the project has been laid for the first regular season.

During the seven weeks of the preliminary season, Miss Bonstelle put on one new play entitled "The Vigil," by Daniel N. Rubin. Her other productions included, "The Second Mrs. Tanqueray," "The Man Who Came Back," "Welcome Stranger," "The Gold Fish" and others.

HALL BACK FROM ABROAD

O. L. Hall, dramatic critic of the Chicago Journal who went abroad three months ago as the guest of George Tyler on a tour of Italy has returned and resumed his position. Hall, at the time he left America was ill but upon his return had fully recuperated.

HOPWOOD BRINGS NEW PLAYS

Avery Hopwood, who returned last week from a five months' tour of Europe, brought with him two French farces which he will adapt to the American stage.

Bobby Higgins replaced Olin Howland in "Wildflower" Monday.

Irving Clark has withdrawn from the "Loveland Revue."

Gilbert and Kinney have opened on the Pantages time in their new singing act.

F. C. Owens has replaced Carlton Brickert in "Uptown West," at the Bijou.

Willard Dashiel replaced Harry Andrews as director of the Forsyth Players.

Henry Stremmell, tenor, has been engaged for Billy Gallagher's Monte Carlo.

Olive Blackeney is now playing leads with the Albee Stock Company, Providence.

George Welling has been engaged to play leads for Ruth Robinson in Wilkes-Barre.

Tom Spencer of the Ziegfeld "Follies" will be seen in a new act in vaudeville shortly.

Church and White are being featured in the new revue at the Palais Royal, Newark.

Miller and **Mack,** the "Bing Boys" will open in a big revue of their own next month.

Ruth Birch has been added to the beauty ensemble of "Dew Drop Inn" at the Astor.

Ruth Mero has been engaged by the Forsyth Players of Atlanta, Ga., for ingenue roles.

Eckart and Frances have been routed over the Keith Western and Orpheum junior circuits.

Yvette Rugel will appear this summer with the Royal Italian Opera Company in Milan, Italy.

Venita De Soria has replaced Zoe Barnett in the Chicago company of "Blossom Time."

Otille Corday has replaced Lora Sonderson in "Go-Go" at Daly's Sixty-third Street Music Hall.

Dale Winter will head the cast of "Irene" when that piece is sent on tour again next season.

Billy Arnold has staged a new revue, "Springtime Girls," at the Moulin Rouge, New York.

Florence Reed has been signed to appear under the Dillingham management for the next five years.

Ben Lyon has been engaged for a leading role in "The Crooked Square," to open in September.

Enid Markey is entering vaudeville in a playlet called "A Mis-Understanding," written by John Russell.

Bert Gordon and **Harry Gordon** have reunited after four years and will be seen shortly as a new act.

Ted Lewis returned to Keith vaudeville on Monday, opening at the Bushwick Theatre in Brooklyn.

George McQuarrie will support Helen MacKellar during her starring stock engagements in San Francisco.

Sylvia Wallack, secretary to Harry Walker, left last week for two weeks' vacation in the Adirondacks.

Grayce Franklin will shortly open her tour over the Proctor Circuit in her new dramatic playlet, "Ingratitude."

ABOUT YOU! AND YOU!! AND YOU!!!

Marion Werth, blues singer, has been engaged for a role in Will Morrisey's new show, "The Newcomers."

Lester Lane has quit rehearsing with Earl Carroll's "Vanities of 1923" and will shortly return to vaudeville.

Florence Walton is fulfilling an engagement as featured dancer with the new revue at the Marigny, Paris.

John Stokes and **Leonard Doyle** have been added to the cast of "Chains," the new William A. Brady production.

Christine Winthrop has returned from her sojourn in Atlantic City and will shortly begin rehearsals for a new play.

Ray Green, singing ingenue, has been added to the cast of the new revue at Jimmy Kelly's Allegria, Greenwich Village.

Mr. and Mrs. Frank Masters have been signed for George M. Cohan's London company of "Little Nelly Kelly."

Mr. and **Mrs. Norman Phillips** are being featured in S. Jay Kaufman's latest "vaude-comedy," "A Lesson for Wives."

Arthur Albertson has been engaged as leading man at the Crescent Theatre, Brooklyn. Ninita Lane is the leading woman.

Florence Gast, last with "Little Driftwood," has teamed up with Joe Donohue, formerly in "Lady Butterfly" in a new act.

Frances Baum, of the Keith press department, was engaged on Sunday, June 24th, to wed Paul Libowitz, a non-professional.

John Craig has been signed for a prominent role in A. H. Woods' forthcoming production of "The Jury Woman."

Martha Hendrickson has been signed for "The Crimson Glow," a new melodrama scheduled for production in the early autumn.

Bernice Hart, formerly of the Hart Sisters, was married last week to Charles Bridgeman of Flint, Mich., a college student.

Lillian Lorraine and **Helen Oakes** have been added to the cast of "Ted Lewis' Frolics," which goes into rehearsal this week.

Ted Bonnell will leave for Los Angeles next month prior to starting on a tour of the South Sea Islands and then around the world.

Adele Goldberg, secretary to Rosalie Stewart and Eddie Katz of the contract department of the Orpheum circuit were married last week.

Blanche Ring, who was featured this season in one of the Shubert unit shows, will return to the legit next season in a non-musical piece.

Cyril Scott is now playing the role of the doctor in "Rain," having succeeded Fritz Williams, who withdrew on account of illness.

Jean La Crosse, prima donna, has been routed over the Keith circuit for 12 weeks, and opened Monday in Toledo in a new singing act.

Ben Bernie and **Phil Baker** will shortly open a cabaret in the Times Square section to be known as Bernie and Baker's Bungalow.

Corine Muer, recently of vaudeville, has the prima donna role in "The House That Love Built," which opened at the Monte Carlo last week.

Hasoutra, oriental dancer, who was featured in last year's edition of "Scandals," will shortly return to vaudeville in a new production act.

Clara Blandick and **Thomas Donnelly** have been added to the cast of "Connie Goes Home," which will be brought out by Kilbourn Gordon, Inc.

Harold Foster, formerly of "Taps and Tunes," and **Grace Carlisle,** also of vaudeville, were married at the City Hall, Brooklyn, last week.

Bert Evans and **Gracie Corcoran** have completed a season in burlesque and will shortly return to vaudeville in a new act called "Flapperitis."

Barrett-Clayton and **Company** have been given a route over the Proctor time. They opened at Proctor's Twenty-third Street last week.

Florence Brickley and **Arthur Johns** have formed a vaudeville alliance and will shortly open on the Loew time in a new singing and dancing act.

Martha Hetherington and **Flo Ross,** harmony singers, have been added to the new Harry Walker Revue at The House That Jack Built, Chicago.

Eddie Buzzell, recently closed with "The Gingham Girl," has been engaged to star in a series of three special comedies to be made in eastern studios.

Sam B. Hardy, who recently closed in "Kiki," has entered the moving picture field for the summer but will return to the cast of "Kiki" in the fall.

Milton Davis, musical director of the Meyer Davis orchestra at the Powhattan Roof was married last week and is spending his honeymoon in New York.

Williams and **Smith** will have the chief comedy roles in "Lonesome Town," a new nine people tabloid being produced for the small time by Wallace Abrams.

Mangan and **Cross,** harmony singers, have been added to the cast of "You Tell Her," a new vaudeville revue, which opens next week on the Sablotsky time.

Evelyn Faber, appearing in "Mother's Diary," on the Keith time is confined to the hospital in Syracuse suffering with appendicitis following a collapse on the stage.

The Wood Sisters have been added to the cast of "The Rise of Rosie O'Reilly," the new George M. Cohan summer song show which is standing 'em up at the Tremont, Boston.

Jack Smith, the singing juvenile, who appeared earlier in the season in one of the Shubert unit shows, is being featured in the new revue at Jimmy Kelly's, Greenwich Village.

Geneva Mitchell, who last season was with "Sally," is spending the summer at her home with her mother in Chicago. She will be seen next season with "Sally" again.

Marie De Voe will shortly return to vaudeville as the featured member of a musical tabloid, "Flirtatious Flora," which is to be produced by Messrs. Green and Altman.

Bertha Brown, formerly of the Strand Roof revue, has joined forces with Sammy Smith and both are rehearsing a new "two act" for an early showing in vaudeville.

Hilda Moreno, "Ziegfeld Follies" chorister, who recently underwent an operation for appendicitis, has come through all right and is recuperating at St. Bartholomew's Hospital.

John Byron, of Mark Luescher's special promotion department with the Keith circuit, is to spend his vacation, beginning next Monday, by hiking to Indianapolis and back to New York.

Norman Harrington, who had the juvenile role in one of the road companies of "Irene," has been added to the cast of "Frocks and Frills," a new revue being produced for vaudeville.

Tom Wise has been "acting out" as guest star with the Orpheum Players, Duluth. Last week he appeared in a revival of "Three Wise Fools," and this week he is appearing in "Pals First."

James Kilpatrick has been added to the cast of "Brains, Inc.," the new play by Edward Laska, which is to be given an early production by The Bohemians, Inc., producers of "Greenwich Village Follies."

Kenneth Douglas has been signed by the Selwyns to create one of the principal roles in Somerset Maugnam's new comedy, "The Camel's Back," which that firm will produce in the early autumn.

The Dolly Sisters have been signed to appear in the Oscar Dufrennes production in the fall and will remain in Paris six months from their closing date in August in the summer revue "Paris sans Voiles."

Frankie Hunter is being featured with the Morris and Bernard musical stock company at Morrison's Theatre, Rockaway. The house opened last week, offering "Hello, Miss Rockaway," as the opening bill.

"Happy" Benway, Sonny Dinkins, Rusty Widener, Dolly La Salle, Clare Lewis, Art Kimling and **Arrie Lewis** will be seen in a new act next season called "The North and South Revue," under the direction of Harry Weber.

Harry Supplee and **Joe Williamson** have joined and are to do a dancing turn during the coming season. Supplee has played in several musical comedies while Williamson has been with several minstrel shows and is a female impersonator of ability.

Tom Nesbitt, who was leading man with Margaret Lawrence in "Secrets" at the Fulton Theatre this season, sailed last Saturday for a summer vacation in England. He will return to the cast of "Secrets" when it goes on tour in September.

Irene Castle, who is now dancing at the Embassy Club, London, will return to America in the late Autumn to begin rehearsals for the Andre Charlot London Revue, which will be produced here by Charlot, in conjunction with Selwyn and Company.

Boris Petroff, Ballet Master at McVickers Theatre, Chicago, left for a month's vacation in California, returning to McVickers on July 1. He has been re-engaged for next season. So has Marjorie Linken, the premiere dancer of the ballet.

Marion Davies, who recently sailed for England to assist in a publicity campaign in behalf of the Cosmopolitan picture, "When Knighthood Was In Flower," and "Little Old New York," in which she was starred, will return to New York on July 2.

Cut Yourself A Piece Of Cake
(And Make Yourself at Home)

Revised by
THEODORE MORSE

By BILLY JAMES
Writer of "Carolina Mammy"

Moderato

f

My friend Jones-ie he got mar-ried just the oth-er night,
There's a fam'-ly in our street they real-ly can't be beat,

Jones-ie was a man who had an aw-ful ap-pe-tite,
They've been used to com-pa-ny that al-ways likes to eat,

His wife went to cook-ing school, But on-ly learned to bake,
Now the old man's out of work, But they al-ways have cake

When he kicks a-bout the meals, She says "John for good-ness sake, Just
And when comp'-ny calls on them They put up a fake by say-ing

CHORUS

Cut your-self a piece of cake and make your-self at home, I'm
sor-ry that I can't cook steak But cake is so "High-Toned,"
sor-ry that we have-n't steak But cake is so "High-Toned,"

You'll get corns and bun-ions From eat-ing Span-ish on-ions So
Ev-'ry so-cial lead-er to-day is a "cake eat-er," So

1 2

cut your-self a piece of cake and make your-self at home." home."

fz

* Note: All kinds of extra verses and choruses for this number.

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And Make Yur

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u'self a Piece of Cake

Yurself at Home

2

Great Comedy Hits

E HI-LO

ARTIST'S COPY

HI LEE, HI LO

CHOP SUEY A LA FOX-EE TROT-EE

Words by EUGENE WEST

Music by IRA SCHUSTER

Composer of "Ten Little Fingers" etc.

Moderato

f

p *mf* In-to Chi-na far a-way, Came a lit-tle Ger-man band one day,
Chi-nese used to be quite slow, Ev-er since they learned "Hi Lee Hi Lo"

Star-ted play-ing fun-ny lit-tle tunes on their trombones and bas-soons. "Vel-ly vel-ly nice" the Chinese said, "Me
Ev-'ry lit-tle Chink is full of pep, And you ought to see them step. Fox-ee fox-ee trot is all the rage, They

like-ee tune me like-ee swing" Now all o-ver Chi-na land you can hear them sing:
dance all day, they dance all night, When they hear their fav-'rite tune, they join with de-light:

CHORUS *p-f*

"Hi Lee, *(Hi Lo)* Hi Lo, *(Hi Lo)* Hi Lee, *(Hi Lee)* Hi Lo," *(Hi Lo)* From Pe-kin down to Shanghai town, You can hear them sing it
all a-round, "Hi Lee, *(Hi Lo)* Hi Lo, *(Hi Lo)* Hi Lee, *(Hi Lo)* Hi Lo," *(Hi Lo)* Now ev-'ry lit-tle Chi-nese
sheik will shout "Me love-ee sweet ma-ma like sour-krout," Oh, those lie-ber Chi-nese
bands, That fun-ny lit-tle tune they hum it and they croon it ev-ry-where the go; "Hi Lee *(Hi Lo)* Hi,
Lo, *(Hi Lo)* Hi Lee *(Hi Lo)* Hi Lo," *(Hi Lo)* Quite funny don't you think to ev'ry lit-tle Chink it means "I love you so." "Hi so."

PATTER

p

Sing-ee song-ee sing a long-ee, get-ee hot wow wow, Which means, in Chi-nese
Ho-lee smo-kee ho-kee po-kee, birds nest and bees knees, You can not find a
lang-uage, That a cat can't say Bow-wow, Mak-ee Jazz-ee razz-ma-tazz-ee, get hot lips, hot
rea-son why, A Chi-nese pup has fleas, Sum-Gai, dumb guy, don't know just why this song's all the
feet, Which means to Chinese gir-lie, "Mis-ter tell me when we eat."
rage, They ought to put the guys who wrote it In a pad-ded cage.

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With any FEIST song"

MELODY LANE

BREAK IN COMPOSERS' SOCIETY MAY FOLLOW SHOW BROADCASTING

"Vanities of 1923," New Earl Carroll Revue To Be Released Over Unlicensed Radio Station—Carroll, Although Member of Society Forbidding Free Broadcasting, Will Release Show

Although the members of the American Society of Composers, Authors and Publishers have apparently stood solidly behind it in its differences with the various radio broadcasting stations, a break in the ranks by both publisher and composer will take place on Monday night unless Earl Carroll is induced to refrain from broadcasting his new show, "Vanities of 1923," through Station WJZ, located in the Aeolian building on West 42nd street, and operated by the Radio Corporation of America, which is not licensed by the A. S. C. A. & P.

Earl Carroll, who has long been a member of the society, has definitely decided to broadcast his new play either in whole or in part next Monday evening, despite the fact that a member of the A. S. C. A. & P. automatically assigns all such rights to the Society of Composers. It is his contention that he wrote the lyrics and music of the show, "Vanities of 1923," and supposes that he may broadcast them or not, just as he sees fit. To this end he has reserved the radio rights to his play when he sold the publishing rights of the score to Waterson, Berlin & Snyder, Inc.

The attitude of the above mentioned music house toward the society appears to be indifferent in regard to the broadcasting of songs without a license fee being paid by the radio station to the society, and this is similar to that of one or two other large publishing concerns. Walter Douglass, general manager of Waterson, Berlin & Snyder, Inc., said that Earl Carroll insisted that the radio rights be invested in himself, and as their business was first to publish the score, and worry about radio afterward, they let Mr. Carroll reserve the rights he asked for. Insofar as the clash with the policy of the society was concerned, he said that as far as he knew there had never been any showdown in such a particular case as the publisher letting a composer retain the radio rights to a song.

When informed that Carroll was going to broadcast his play through a non-license station, officials of the A. S. C. A. & P. said that Carroll was a member of their society and that they did not think he would do anything detrimental to the welfare of that organization. That if he insisted in broadcasting his show they would not stand in his way if he thought it would help him, but they did not see how it would benefit him. If possible, they said, Carroll would be induced to radio his play through a licensed station. That a publishing house deliberately let the composer retain the radio rights to his composition was a surprise to them.

On Monday night Carroll said that he joined the society before radio become popular, and that just now he had the welfare of his play at heart. Considerable money was invested in the piece and he said he certainly had the right to put it over, and the radio he believed would help him. Therefore, at all costs, he will broadcast at least the first act of "Vanities of 1923" next Monday evening. If they tried to stop him from doing this with his own show he would probably rename the show "Earl Carroll's Troubles, or Drawbacks of 1923."

AMERICAN AND FRENCH SOCIETIES

The American Society of Composers, Authors and Publishers is holding a meeting this week of the board of governors to consider the matter of an affiliation with the French society whereby the American and French catalogues would be interchanged. Roger Salabert, head of the foreign authors, composers and publishers organization is now in this country and the affiliation is one of the main reasons for coming over. The American society is now affiliated with several European organizations, including that of England and Italy.

HERBERT SONG NOW IN "FOLLIES"

Victor Herbert's hit song, "A Kiss in the Dark," from the musical comedy, "Orange Blossoms," Edward Royce's first musical production which ran for a number of weeks at the Fulton, last year, is heard again in a new production.

Florenz Ziegfeld, Jr., put the number in the new edition of the "Follies" at the New Amsterdam, where it was sung on Monday night.

ROBBINS IN ATLANTIC CITY

Jack Robbins, of Richmond-Robbins, Inc., left Monday for a ten-day stay in Atlantic City, where he will personally supervise the exploitation of one of his new numbers, "The March of the Manikins."

IRA SCHUSTER HAS A SON

A six-pound boy arrived at the home of Mr. and Mrs. Ira Schuster last week. Schuster is a songwriter on the Feist staff.

"MUSIC TAX" IN CONVENTION

William Brant, newly elected president of the Motion Picture Theatre Owners' organization of this state assured J. C. Rosenthal, of the American Society of Composers, Authors and Publishers, who attended the movie men's convention at Syracuse last week, that the "music tax" question would be one of the very first matters taken up by the board of directors when they meet in the near future. A conference will then be arranged and agreement reached whereby there will be a better understanding between the exhibitors and the society in its efforts to collect a performing rights' license fee.

FOWLER WITHDRAWS SONG

Lem Fowler, has withdrawn his song entitled "He May Be Your Man Friday, But He's Mine On Saturday Night," being that the title was similar to the song recently released by Harms, Inc., to the Kay-Stern Music Company. Willie Raskin and Maceo Pinkard are the writers of the song now being put out by Kay-Stern and Lem Fowler will get a cut on their number.

NEW FIRM GETS SHOW

Although in business less than a year, Ager, Yellen & Bornstein, Inc., will publish its first show shortly, having obtained the rights to the score of the new Ted Lewis show being produced by Arthur Pearson, with many well-known acts in the cast, in addition to Lewis. Jack Yellen and Milton Ager, of the above mentioned concern are doing the lyrics and music of the piece, the tentative title of which is "Ted Lewis' Frolics."

BUSINESS BOOK FOR DEALERS

The Trade Service Bureau, of the Music Industries Chamber of Commerce, has ready the book on "Accounting for Retail Music Stores," which was recently completed, and samples of which were shown at the music men's convention in Chicago two weeks ago. The edition is limited and will sell for $3 to non-members and a dollar cheaper to members of the Chamber of Commerce. Deliveries will be made about July 1 or later.

In the book examples are given of a typical Music Store Balance Sheet, statement of assets and liabilities, statement of profits, statement of operations, methods of entering daily transactions, proving entries, trial balance and various other examples.

Archie M. Peisch, certified public accountant of Hanover, N. H., and instructor in accounting at the Amos Tuck School of Administration and Finance, Dartmouth College, compiled and wrote the book, which is the result of suggestion made two years ago by the Music Industries Chamber of Commerce to several universities and business schools, calling attention to the need of the retail music business of a standard accounting system.

COMPOSERS WIFE SUES

Sigmund Romberg, well-known composer of musical comedy scores, was sued last week in the Supreme Court by his wife for a separation on the ground of abandonment.

Mrs. Romberg, in her complaint, set forth that she married the composer in 1908 and that they have no children. On March 23, last, she says, he deserted her without cause. Since that time, Mrs. Romberg further complains, her husband has failed to support her as in the past, and she is out of funds. Mr. Romberg earns about $50,000 in royalties yearly from his music, according to the complaint filed by his wife.

HARMS PUBLISHES "SCANDALS"

Harms, Inc., is publishing the score of "George White's Scandals of 1923," lyrics by Bud de Sylva and music by George Gershwin. "The Life of a Rose," is picked by Otto Jordan, general manager of Harms, Inc., as the hit number of the show.

MT. VERNON HAS PUBLISHING CO.

Martin (Bobby) Burns, well-known business man who resides in Mt. Vernon, has entered the music publishing field with a song of his own entitled, "I Don't, Do You" a fox-trot novelty. The publishing firm is located in the above mentioned town.

THE CHAMP LONG TITLE

Con Conrad and Billy Rose have written a new fox-trot ballad entitled "Somebody Else Took You Out of My Arms, But They Can't Take You Out of My Heart."

This is about the longest song title on record.

ANOTHER TRICK NOVELTY SONG

Among the flock of trick novelties in the popular song line, Max Silver and William Jerome have a contribution. The title is "Don't Raise Your Umbrella in Here." Maurice Abrahams may publish it.

SCHLOEMAN WITH FISHER

Harvey Schloeman, formerly with Irving Berlin, Inc., is now connected in the professional department of Fred Fisher, Inc., filling in in place of members of the staff who are on vacation.

BORNSTEIN BACK FROM EUROPE

Saul Bornsteinu, of Irving Berlin, Inc., stepped off the Olympic this (Wednesday) morning after a nine weeks' tour of England and the continent.

MAXWELL BACK IN AMERICA

George Maxwell, president of the American Society of Composers, Authors and Publishers, who is charged with having written "poison letters" to Allan A. Ryan, surrendered Monday afternoon to District Attorney Banton upon his arrival in the city from Europe. He was accompanied by his counsel, Nathan Burkan, and said that he had returned from abroad by way of Quebec and the railroad.

District Attorney Banton took Maxwell before Judge Morris Koenig in his chambers, who held him in $5,000 bail for a hearing later in the week.

Mr. Maxwell refused to talk at first, but a statement was handed out at his offices later in the day. While in the District Attorney's rooms, his counsel said that his client had never said anything derogatory of Mr. Ryan, although Ryan had said many such things of him. He said that Maxwell knew Ryan socially.

Well groomed, calm and debonair, Maxwell chatted with reporters while waiting for Judge Koenig. He denied all of the accusations against him and later incorporated the same talk in his statement. Nathan Burkan said for him:

"Mr. Maxwell had nothing to hide. He has returned voluntarily and has never in his life done anything to blush with shame. He has never resorted to the sensational or spectacular, nor has he ever hidden in the cyclone cellar of anonymity."

The statement given out by Mr. Maxwell is in part as follows:

"The charges against me are viciously false and I am absolutely innocent of them.

"I have returned voluntarily without request, not only to vindicate myself but to unearth and bring to justice the guilty parties who have made my life miserable and who have tortured me and my friends during the past six years with these scurrilous epistles.

"Those who know me well will readily admit that I am frank, plain and outspoken, and if I have occasion to condemn or criticise another I do not hide behind masked letters.

"I deeply resent the dastardly and cowardly attacks that have been made against me, and the feeding daily to the public press of a highly sensational and extraordinary spectacular accusations, innuendoes and insinuations of and concerning me. These were unfounded fabrications, made recklessly and wilfully, in bad faith, without any attempt previously to investigate or corroborate them; all with a view to bringing disgrace and discredit upon me and to serve the wicked ends and ulterior purposes of others.

"I have not yet had an opportunity to be heard nor to explain or clear away the fictions which have been conjured up against me and made the basis of the charges.

"When I sailed abroad there were no charges pending; otherwise I would not have left these shores.

"Until the indictment was actually found I was unaware of any accusation against me.

"That the charges are ridiculous, is proven by the letters themselves. They show that I was the principal object of the fiendish and venomous attacks—all with a view and for the sole purpose of ostracising me socially and in a business way.

"Thirty years of a very active business life, full of important responsibilities, ought to be some proof of my sanity.

"I grieve beyond measure for those of my friends who have so innocently been drawn into this scandal, and who have been subjected to such disagreeable and extremely unpleasant notoriety."

KENDIS SONG GOING WELL

"Whoop La!" is the gang song, the chorus of which readily lends itself to being sung by an audience, when properly started by any singer. The song, which is published by the Kendis & Brockman Music Company, Inc., is being taken on by many prominent vocalists.

BURLESQUE

NEW PERCENTAGE PLAN FOR SHOWS ON COL. WHEEL

SCALE UP TO 70 PER CENT

Results are fast being accomplished by the newly organized Burlesque Producing Managers' Association. A second meeting of this association was held last Friday afternoon in the rooms of the Burlesque Club, with Barney Gerard in the chair.

The committee in charge reported to some twenty-three members of the association who were present, that the percentage arrangement for the coming season was working out very nicely. Already fine results are in sight.

A better sliding scale would be in effect, at more of the houses than ever before. The committee reported that the houses controlled by the Columbia Amusement Company, those controlled by Miner Estate and Hurtig and Seamon has agreed to give the shows on the Columbia Circuit the following scale.

Where the gross receipts reach between $5,500 and $6,000 the percentage will be fifty five for the shows, between $6,000 and $8,000 the percentage will be sixty for the shows, and above $8,000 the shows will get seventy per cent. This is the largest percentage the Columbia Circuit have ever granted to any show. The highest in the past has been sixty per cent.

The other houses have not been heard from as yet, but most of them are smaller houses and there is no doubt but what a still better percentage will be given by them. As these three firms own and control about twenty-five houses on the circuit, it looks as though the smaller ones will fall in line.

The producers in return are going to do everything in their power to put on good shows, in fact they are going to extend themselves as they have never done before to produce shows that will get the business next season, as they understand the better the show the bigger the receipts will be.

The house owners have agreed to help the producer to make money so it is up to them to show the house owners something in return. The houses cost a lot of money to run these days and to make them pay, the coin has to roll into the box office window and to do this the houses have to have an attraction to get it.

OLYMPIC FOR COLUMBIA

Negotiations for the taking over of the Olympic Theatre, Chicago, from the Kohl estate and A. L. Erlanger by the Columbia Amusement company, will be concluded this week. The theatre will be used by the Columbia people to serve as their "loop" theatre replacing the Columbia Theatre there which they sold to A. H. Woods.

BABY BOY AT KRANZ HOME

A baby boy arrived at the home of Mr. and Mrs. George J. Kranz in Richmond Hill, L. I., on May 24. The little fellow's name is Robert. The father of the boy is a well known musical director in burlesque.

"KID" KOSTER AT NOLAN'S POINT

LAKE HOPATCONG, N. J., June 12.—Chas. "Kid" Koster, former burlesque agent, is spending the Summer at Nolan's Point this place.

SIGN FOR "DANCING AROUND"

Cain and Davenport have signed Arthur Putnam and Fred "Fat" Slater for their "Dancing Around" next season.

STRAUSS SHOWS CAST

The cast of Fred Strauss's two shows on the Mutual Circuit the coming season includes: For "Snappy Snaps," Ray Read, Frank Queen, William Young, Rex Weber, Bonnie Dale, Mona Mayo and Dolly Lewis; for "Smiles and Kisses," Lee Hickman, Abbie Leonard, Arthur Stern, Bessie Rosa, Muriel Claire, Lillian Gardner and Frank Martin. Fred Strauss will manage both shows.

CALAHAN IS LEWIS SHOW MGR.

Emmett Calahan, who recently resigned as office manager of Chamberlain Brown, will manage the Ted Lewis Show which opens at the Shubert Theatre, Boston, August 4th. Calahan is well known as a road manager, having had charge of several Broadway and burlesque shows in the past.

CLEVES IS GAYETY MANAGER

Otto Cleves has been appointed manager of the Gayety Theatre, Detroit, by the Columbia Amusement Company. This completes the list of new appointments of managers for the Columbia Circuit. Cleves was to have managed one of Ed Daley's shows on the Columbia Circuit this season.

MADLYN IN ACT

Madlyn Worth, well known soubrette in burlesque, last season with Harry Hastings "Knick Knacks" has deserted burlesque and is going into vaudeville. She opened at the De Kalb in Brooklyn last week in a new "single" and put it over.

NALDY IN HOSPITAL

Frank Naldy is in the Post-Graduate Hospital, New York, where he underwent an operation last Thursday. He expects to remain in the hospital about four weeks. Naldy is signed with Sim Williams for next season.

ELLIOTT IN ATLANTIC CITY

ATLANTIC CITY, N. J., June 23.—Jimmy Elliott, straight man, who is signed with a Mutual Circuit show next season, is spending the summer here. He will remain here until the call for rehearsals.

FAY TUNIS SIGNS

Fay Tunis, last season with "Hello Good Times" placed her name on a contract last week with Hurtig and Seamon, to go with one of their Columbia Circuit shows next season.

JONES SIGNS FOR COMEDY ROLE

Arthur Harris has engaged William A. Jones for the Clark and McCullough show "Monkey Shines" on the Columbia Circuit, to do comedy opposite George Shelton.

MILDRED CECIL FOR WALDRON SHOW

Jack Singer signed Mildred Cecil prima donna for the Chas. Waldron Show next season. Miss Cecil was with one of Hurtig and Seamon's shows last season.

JACKIE WILSON CLOSING

Jackie Wilson will close a long engagement at the Olympic Saturday night. She will take a trip to Atlanta to see her father, who is ill, before working again.

ROSE DUFFIN SIGNS

Rose Duffin has signed with Cain and Davenport for next season. Miss Duffin was with the Stone and Piilard Show last season.

LUCILLE HARRISON SIGNS

Harry Rudder signed Lucille Harrison with Eddie Daley for next season last week.

NEW FRANCHISE HOLDERS ON MUTUAL

NAMES AS YET UNANNOUNCED

Many new names will be added to the list of franchise holders on the Mutual Circuit this season and a large number of new houses will be added to the theatre list. No announcements regarding either of the above was made at the office of the new burlesque circuit, which at present is conducting all of its business transactions in a secretive manner.

George Peck, whose name was mentioned recently as being one of the new franchise holders, will not have a Mutual show next season, his deposit of one thousand dollars having been returned to him several weeks ago. The cancelling of this franchise leaves the firm of Peck and Kolb without a show on the Mutual next season. They will, however, be represented on the Columbia and will operate the "Hippity Hop" show on the Columbia Circuit.

On good authority it was learned this week that Billy Vail and James McGrath will not next season have the western houses which they control on the Mutual Circuit. The future of these houses is at present uncertain.

The Garden Theatre, Buffalo, will be controlled next season by Harry Abbott, Jr.; the People's, Cincinnati, will be under the management of Al. Singer and Ben Levine, and the Broadway, Indianapolis, will be controlled by a new management as yet unannounced.

John J. Jermon seemed much perturbed by the appearance of an article in the CLIPPER last week in which it was said there was a rumor to the effect that I. H. Herk was to become an official of the Mutual Circuit next season. Jermon declared that there was not a word of truth in the rumor, and that Herk would under no conditions be one of the Mutual officers. He admitted, however, that he had during the previous week had several conferences with Herk concerning the placing of some houses on the circuit. The houses under discussion included theatres in Minneapolis, Milwaukee, Chicago and Cincinnati. Whether any definite arrangement regarding these had been made Mr. Jermon would not state.

It is commonly stated among those familiar with conditions in the Mutual Circuit that some big and decided changes are under way, both in the number and location of the theatres, as well as the list of franchise holders.

"FROCKS AND FRILLS" OUT

The "Frocks and Frills" company started a two weeks' engagement of one nighters over Long Island on the John E. Coutts' circuit on Monday. Coutts has been closing the houses of his circuit up in the state for the last week and will re-open them the first of August.

HEXTER TO MANAGE GAYETY

Billy Hexter will manage Billy K. Wells' "Bubble, Bubble," on the Columbia Circuit next season. Hexter managed the Gayety, Pittsburgh, last season for the Columbia Circuit and the Empire Theatre in Cleveland the season before, an American Burlesque Circuit house.

NATIONAL WINTER GARDEN CLOSES

The National Winter Garden closed its season last Saturday night. It will open early in August.

FREE INDUSTRIAL FILMS

The National Association of Manufacturers announced yesterday the establishment of a national non-commercial motion picture distribution service to supply private and public exhibitors throughout the country with industrial process, educational and Americanization films. The service will begin simultaneously in all parts of the country on July 1.

"The service will be free and will be made available to the public in the general interest of industrial education and industrial betterment as well as to strengthen the spirit of Americanization throughout the land," an announcement read.

"Pictures will be supplied to the distributing association each month and will be available for general circulation in the specific territories for that period. New pictures will be rotated throughout the country, changing in each locality each month. The pictures will cover a varied range of subjects, such as general industrial education, individual manufacturing processes, pointing lessons in carelessness and prevention of fires; and along the lines of teaching the newcomers to these shores the fundamental principles underlying Americanism."

"BUD" FISHER WINS IN HILL CASE

"Bud" Fisher, cartoonist and creator of "Mutt and Jeff" cartoons, was victorious in his legal tilt with Gus Hill, theatrical manager, last week, when Supreme Court Justice Tierney rendered a decision in favor of Fisher.

Justice Tierney held that Fisher was entitled to an accounting and stated that the Court would appoint a referee to take it. He dismissed the counterclaim for $750,000 which Hill had entered.

Fisher, in his complaint and in the testimony offered in court, set forth that he had received no settlement from Hill of royalties due for the production of "Mutt and Jeff" comedies since 1919, although the defendant has, at times had as many as six or seven companies on the road, featuring "Mutt and Jeff" since that year. Gus Hill, in his counter-claim alleged that he was to receive part of the profit which might accrue to Fisher through his "picturizations," but received nothing.

QUEENIE SMITH SIGNS FOR 7 YEARS

Walter Vincent, who is one of the financial backers of "Helen of Troy, N. Y." which scored a hit at the Selwyn Theatre last Tuesday on its opening, immediately after the first performance placed Queenie Smith, who was accredited with being the outstanding feature of the attraction, under a seven year contract to appear under his personal management.

SIGN FOR SELIG SHOW

Those engaged for Irving Selig's "Puppies and Toys" are Irving Selig, Rose Lee, Charles "Red" Marshall, Ray Leanse, Joe Jeralds, Ton Fairclough and Ida Roberts.

SCRIBNER BACK FROM VACATION

Sam A. Scribner returned to his office in the Columbia Theatre Building Monday, after a four weeks' vacation in Pennsylvania. He motored both ways.

FLOSSIE EVERETT SIGNS

Flossie Everett has been signed by Irons and Clamage for their "Temptations of 1923" for the coming season.

SIGN FOR "BROADWAY BREVITIES"

"Jack "Smoke" Gray and Alma Arliss have been engaged by Eddie Daley for his "Broadway Brevities."

CLARK FOR "LETS GO"

Fred Clark has engaged Burton Carr as straight man for his "Let's Go" company next season.

INSURANCE FUND PLANNED

Details are now being worked out on a plan whereby the International Theatrical Association will establish a fire insurance fund which will eliminate theatres placing their insurance with the large fire insurance companies.

This plan was broached at a meeting of the Board of Governors at the I. T. A. convention last week and approved. A committee was appointed to work out the details of the plan and instructed that upon the completion of their work they report to the Board of Governors, who will convene at a special meeting to take up the matter.

It was brought out that the fire insurance companies had reduced the insurance rate on theatres considerably recently, which showed that the theatres were not considered as a hazardous risk. It is said that the premiums that are paid by theatres in the United States and Canada at the normal rate of insurance bring revenues to the insurance companies which average more than $1,500,000 annually.

According to statistics which are available, the loss incurred through theatre fires each year never reaches anywhere near the amount that is paid in annually for premium charges.

Therefore the theatre managers and owners feel that a great deal of money could be saved through the organization establishing its own fire insurance company and taking over the risks which are now held by the licensed companies.

According to the plans which are being worked out, it is said that a sinking or reserve fund will be established at the start whereby the theatre manager or owner will pay premiums three years in advance so as to enable the organization, in case it has any losses, to meet the risk. The rate of insurance that will be charged will be considerable lower than that now being exacted by the insurance companies. It is believed that this rate will be about thirty per cent lower a year than that now charged by the regular companies. In case that losses during that period are nominal provisions will be made whereby the interest on the money held by the company will be either rebated to the individual member of the association proportionate with the amount he has paid in, or will be credited toward the payment of the next installment of the fire insurance premium.

After the first three years of the operation of the company it is the intention of the organization to regulate the premiums in proportion with the reserve fund on hand. In case the fund has been heavily taxed through losses the assessments will be necessarily higher than they would be were the losses slight. In the event that they are light it will be materia ly reduced below the amount charged for the previous period.

Study will be made by the committee, which is working on the project of insurance statistics and tables covering the United States and Canada, to get an insight as to the hazards encountered in various vicinities, the amount of theatrical conflagrations and the present rate of premium which is exacted. These figures will be used as a guide in establishing the rates to be charged in various communities and sections throughout the country. Rates, of course, will differ in the same community where a theatre is modern, up-to-date and fireproof or whether it is of the old type of structure, which, of course, will have to pay a higher rate of premium than the former structure, as it does now with the insurance companies.

It is said that the heads of the I. T. A. figure that when their project is launched and non-members see its advantages that they will join the ranks of the organization to get the benefits of the plan.

JOHNSON AT ROSS-FENTON FARMS

Johnny Johnson and his orchestra will open an engagement at the Ross-Fenton Farms, Asbury Park, N. J., on Saturday, June 30th. Johnson comes to the Ross-Fenton from Murray's, Philadelphia, where he completed a successful engagement, the place having been closed for the summer.

In the new band eleven men will be used, splitting into two sections for the afternoon and dinner sessions and the entire combination for the supper.

In reassembling his band for the summer, Arthur Campbell, tuba, was, after a wide search, located via radio on board the *S. S. Leviathan* and the contract made by wireless.

Frank Crome, who is at present at the farm, will be associated with Johnson in his new organization.

WHITEMAN HURT IN AUTO SMASH

LONDON, June 25.—Paul Whiteman and his wife, Vanda Hoff, the dancer, were injured in an automobile smashup yesterday. Whiteman suffered a dislocation of the right shoulder and lacerations of the face. His wife was badly shaken up and bruised.

Whiteman will in all probability be confined to his hotel for a week.

ACTOR COMMITS SUICIDE

ALPENA, Mich., June 25.—John O'Brien, a Shakespearean actor, committed suicide by cutting his throat last Thursday night. His body was found by a local fisherman on a dock. Two months ago O'Brien came here suffering from a nervous breakdown and was resting since that time at his mother's home. He created the role of Seward, in Drinkwater's "Abraham Lincoln."

"TARNISH" CAST COMPLETE

John Cromwell has completed the cast for "Tarnish," the new play by Gilbert Emery, which he will shortly place in rehearsal. It includes Tom Powers, Fania Marinoff, Albert Gran, Ann Harding, Marie Shotwell, Mrs. Russ Whytal, Kate Mayhew and Mildred McLeod. The piece will open out of town the latter part of next month and will be brought to a Broadway theatre in August.

A. E. A. REPS. CAN SUSPEND

Traveling representatives of the Actors' Equity Association are being empowered to temporarily suspend members who may refuse to obey instructions and regulations of the A. E. A. and the offending members will be presented with a printed slip, officially suspending them pending permanent action by the council.

SHUNPF WITH ROAD SHOW

Walter H. Shunpf who has managed "Dew Drop Inn" at the Astor Theatre has been sent to manage one of the Shubert road shows and Leonard Gallagher, manager of the Shubert Theatre, has been appointed company manager in his stead. David Schneider remains at the Astor as house manager.

NEW BORDONI SHOW OPENS AUG. 27

Irene Bordoni, under the management of E. Ray Goetz, will begin her New York engagement in "Little Miss Bluebeard," adapted from the French by Avery Hopwood, at the Lyceum Theatre on August 27.

"BLACK SHEEP" GOING OUT

"Black Sheep," a new comedy-drama in three acts by Arthur Shevlin, a stock actor, will be produced for the road next season by Messrs. Brooks and Sullivan. The author will be featured in the cast.

SUE FOR STOCK ROYALTIES

Leslie Morosco and Zellah Covington, filed suit last week in the Municipal Court against Sanger & Jordon, Inc., seeking to recover the sum of $1,000 for royalties alleged to be due on a play called "Some Baby."

According to the complaint, and attorney Soloman Goodman, who represents the plaintiffs, Miss Covington, is the author of the play which she owns with Morosco. Sanger & Jordon, it is alleged have the stock rights to the piece and have been collecting royalties on it, but the Covington and Morosco share of the royalties have not been paid to them.

ALLEGED ACTOR SENTENCED

William Lally, who claims he is an actor, of 2311 Loring Place, the Bronx, was sentenced to from six months to three years in prison by Justice Edward, McInerny and Freschi last week, after being convicted of the charge of stealing seven silk vests from Macy's on June 7. Lally had previously been convicted on a shoplifting charge, the detectives told the court. He is forty-six years old.

WOLHEIM LOSES BEARD

Louis Wolheim, who played the title role in Eugene O'Neill's play, "The Hairy Ape," and who has been wearing a heavy beard for the purpose, was seen along Broadway last Saturday clean-shaven for the first time in two years.

"OLD HOMESTEAD" AGAIN

Augustus Pitou will send on tour next season over the one night stands Denman Thompson's former success "The Old Homestead." Walter Ayres will head the cast of the show which will open in the East on August 27th.

HAMMERSTEIN RETURNING

Arthur Hammerstein has cabled his office in New York that he will sail from England for America on the *Majestic* on July 4. It is said that Hammerstein will bring back several foreign operettas for American production.

MEADOWBROOK OPENS

The Meadowbrook Orchestra, an eight-piece combination, opened last week at Thwaite's Inn, City Island. This orchestra follows a colored combination with a female leader that played at Thwaite's for several months.

WINNINGER SHOWS GOING OUT

CHICAGO, June 23.—The Frank Winninger touring dramatic stock company will open its season at Antigo, Wis., August 20. The John Winninger company will open the same day at Appleton, Wis.

WIEDOEFT WITH VICTOR

Rudy Wiedoeft, well known saxophonist has signed with the Eight Victor Artists again for next season. They will start their next tour in September and travel as far as the Coast.

NEW REVUE FOR GYPSYLAND

Dan Dody is staging a new revue for Gypsyland. The cast will include Frank Fay, Evelyn and Maybelle and Victor Kaplan. It will open in two weeks.

CASTING "GOOD MORNING DEARIE"

Leffler and Bratton have begun casting for the road company of "Good Morning, Dearie," which they will send out for a tour of the one-nighters.

WOODS' PLAYS FOR NEXT SEASON

A. H. Woods, who returned from a week's stay in England Friday on the Berengaria, later announced his plans for the forthcoming season. He expects to place "Good Old Days" into rehearsal under his own direction almost immediately and will then start work on "The Next Corner." Lowell Sherman will later be starred in "Casanova" and following this, as deemed advisable under then existing circumstances will come "The Jurywoman," "The Whole Town's Talking" and "Lonely Wives."

Woods, who stated that Arthur Hammerstein would be back this week, said that this was the first time he had returned from the other side without bringing back a lot of foreign plays, explaining that he would probably give the native talent a chance.

NEW PLAYS IN STOCK

WASHINGTON, June 25.—The Shubert-Belasco stock players under the management of George Marshall, will be busy for some weeks to come, as "The First Year," has done remarkably well, and held over for the rest of the month. During the week of July 1, the players, with Lynn Overman added, will present a new play by Leo Roy Clemeris, which will have its premiere before going to New York. July 16 will see a new play by Avery Hopwood, entitled "The Alarm Clock," which he has adapted from the French. Bruce McRae will head the cast.

CHANGES ON PAN TIME ROUTES

With the elimination of Winnipeg from the Pantages circuit a complete change in the routing of the vaudeville shows has been made.

Edmonton, formerly operating on a split week basis, becomes a full week stand; Calgary goes into the split week division with shows for the first three days of the week. The last half of the week is for travel, the shows going into Spokane, Wash., for a full week.

LILLIAN LORRAINE FOR LEWIS SHOW

Lillian Lorraine has been added to the cast which is rehearsing in "The Ted Lewis Frolic," which will open at the Shubert Theatre, Boston, on August 4. The company is scheduled to play in that city three weeks, after which it will come to New York, opening at the Forty-fourth Street Theatre on August 27.

"BOHEMIAN GIRL" GOING OUT

CHICAGO, June 23.—May Valentine, who had out "Robin Hood" last season, will engage in production again the coming season, taking out "The Bohemian Girl," which will open late, possibly around Oct. 1. Harry Gordon, formerly of Gordon and Bennett, will be business manager.

"CROMWELL" DOING GOOD BUSINESS

LONDON, June 25.—John Drinkwater's "Oliver Cromwell" is playing to good business at His Majesty's Theatre. It seems to have broken the jinx on the house, for the last few plays presented there were flops.

HALLETT IN NEW PLACE

Mal Hallett and his orchestra will leave the Bal Taborin, Hartford, Conn., next week and move to the new dance hall that the management of the Bal Taborin is opening on the Merrimac River near Lawrence, Mass.

FRED FLORENCE LOUIS
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VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE
Week of July 2, 1923
NEW YORK CITY

Palace—Harry Delf—Williams & Vanesse—Seed & Austin—Vincent Lopez & Orchestra—Jim McWilliams—Wm. Kent—Juggleland.

Riverside—Creole Fashion Plate—Edna Aug—Harry Green—Combe & Nevins—Lillian & Henry Ziegler.

Broadway—Williams & Taylor—Tom Smith.

Jefferson (First Half)—Herbert & Dare—Arnaut Bros.—Healy & Cross. (Second Half)—Millie-Fuller & Co.—Barbour & Jackson—Carnival of Venice.

Franklin (First Half)—Singer's Midgets. (Second Half)—Singer's Midgets—D. D. H.

Regent (First Half)—Flashes from Songland.—D. D. H.

Coliseum (First Half)—Bill Robinson—Wilton Sisters. (Second Half)—Arnaut Brothers.

Fordham (First Half)—Hawthorne & Cook. (Second Half)—Herbert & Dare—Wilton Sisters.

81st Street—Mabel Burke & Co.—Norton & Nicholson—Herbert Clifton—Guiran & Marguerite.

Hamilton (Second Half)—Flashes from Songland—Hawthorne & Cook.

BROOKLYN, N. Y.

Orpheum—Ethel Barrymore—Senator Ford—Jack Norton—Franklyn Charles—Clown Seal.

Bushwick—Deagon & Mack—Irving Fisher—Wm. Halligan—Splendid & Partner.

Far Rockaway (Columbia) (Second Half)—Bill Robinson—Harry J. Conley—Burke & Durkin.

ATLANTIC CITY, N. J.

Keith's—Gus Fowler—Frank Tinney—George Moore & Girls—Dooley & Morton—Harrison & Dakin—Fleurette Joffree—Van Horn & Inez.

BALTIMORE, MD.

Maryland—Sewell Sisters.

BOSTON, MASS.

Keith's—Polly & Oz—Lydia Barry—Harland Dixon—Hall & Dexter—Miller & Frear—Biltmore Fashion Film.

BUFFALO, N. Y.

Shea's—Lawton—Lowe & Stella—Franklyn Ardell & Co.—Tom Burke—For Pity's Sake—Joe Browning—Yip Yip Yaphankers.

CINCINNATI, OHIO

Palace—Ward & Dooley—Sophie Kassmir—Stewart Girls—Carleton & Berlew—McDevitt, Kelly & Quinn—Ned Norworth & Co.—Eight Blue Demons.

CLEVELAND, OHIO

Palace—Rhodes & Watson—Blondes—Mary Haynes—Call of the North—Sheldon, Ballantine & Heft.

105th Street—Three Marshons—Eddie Nelson—Raymond, Fagan & Band.

Hippodrome—Ben Beyer—Barrett & Farnum—Mack, Velmar & Co.—Four Miners—More & Kendall—Movie Masque.

DAYTON, OHIO

Keith's (First Half)—Dreams—Rubeville—Maureen Englin—Rex's Comedy Circus. (Second Half)—Beegee & Qupee—Follis & Le Roy—Jo Jo Dooley—Pilcer & Douglas with Geo. Raft—Briscoe & Rauh—Harry Kahne.

DETROIT, MICH.

Temple—Jennie Middleton—McGrath & Deeds—Billy Shaw's Revue—Frank & Teddy Sabine—Von Hoven—Ben Welch.

INDIANAPOLIS, IND.

Palace (First Half)—Nestor & Vincent—Jean La Crosse. (Second Half)—Cross & Santora—Anderson & Graves—Newhoff & Phelps.

LOUISVILLE, KY.

National (First Half)—Cross & Santora—Anderson & Graves—Newhoff & Phelps. (Second Half)—Nestor & Vincent—Jean La Crosse.

MONTREAL, CAN.

Imperial (July 1)—Davis & Darnell—The Stanleys—Oxford Four—Bennett & Richards—Helen Vincent—Mack & Marion.

PHILADELPHIA, PA.

Keith's—Bob Albright—Ted Lorraine—Morelle's Dogs—Savoy & Brennan—Bill & Blondie—Zelda Santley.

PITTSBURGH, PA.

Davis—Plaza Entertainers—Claudia Coleman—Rainbow's End—Don Valerio & Co.

PORTLAND, ME.

Keith's—Little Cottage—Al Stryker—Oscar Lorraine—Bob & Hazel Carlton—Smith & Strong—Inez Courtney & Co.

SYRACUSE, N. Y.

Keith's—Murray & Alan—Caul Sisters & Co.—Olsen & Johnson.

TOLEDO, OHIO

Keith's (First Half)—Beegee & Qupee—Follis & LeRoy—Jo Jo Dooley—Pilcer & Douglas with Geo. Raft—Briscoe & Rauh—Harry Kahne. (Second Half)—Dreams—Rubeville—Maureen Englin—Rex's Comedy Circus.

WASHINGTON, D. C.

Keith's—Fortunello & Cirillino—Harry Fox—Gertrude Barnes—Crafts & Haley—Ring Tangle—Frances Arms—Kafka & Stanley.

ABERDEEN, S. D.

Orpheum (July 7 and 8)—The Gregorys—Sterling & Gold—Otto & Hammer.

DES MOINES, IA.

Riverside Park—Murray's American Beauties—Foxworth & Francis—Freehand Bros.

FARGO, N. D.

Grand (First Half)—The Gregorys—Sterling & Gold—Otto & Hammer. (Second Half)—Gordon & Joyce.

GRAND FORKS, N. D.

Orpheum (July 6 and 7)—George & June.

GRAND ISLAND, NEBR.

Majestic (Sunday)—Al Barnes & Co. (July 6 and 7)—Fairman & Furman—Sweet & Hill.

KANSAS CITY, MO.

Globe (First Half)—Frank & Mae Collins—Fox Fletcher Trio—Lawrence & Berman. (Second Half)—Healy & Garnella—Casey Devlin.

KEOKUK, IOWA

Regent (Sun. and Mon.)—Robb & Whitman—Donna Darling & Co.—Rubeville Comedy Four.

LA CROSSE, WIS.

Rivoli (Sunday)—Gordon & Joyce.

MILWAUKEE, WIS.

Majestic—Redford & Madden—Morgan & Ray—Mack & Redding—Knapp & Cornella—Jimmy Dunn—Earl & Rial Revue—Browning & Roberts—Visser & Co.

NORFOLK, NEBR.

Auditorium (July 4 and 5)—Ah San & Co.—Sweet & Hill—Fairman & Furman.

NEW HAVEN, CONN.

Palace (Second Half)—Ward & Oliver—North & South—Miller & Mack—Babcock & Dolly—Royal Purple Girls.

SCRANTON, PA.

Poli's (Second Half)—Frank Wilson—Colvin & Woods—Pritchard & Rock—Johnny Murphy—Ideal.

SPRINGFIELD, MASS.

Palace (Second Half)—Hazel Moran—Dunne & Day—Pat Rooney & Co.—Davis & Pelle.

WATERBURY, CONN.

Palace (Second Half)—The Rovelly—Holden & Harron—Cupid's Closeups—Dixie Four—Wanda.

WILKES-BARRE, PA.

Poli's (Second Half)—The Gauthiers—Ethel Theodore—Joe Laurie—Rose's Midgets.

WORCESTER, MASS.

Poli's (Second Half)—Bill Kincaid—Alma Braham & Co.—Looking Backward—Morris & Shaw—Johnny Regay & Co.

CHICAGO KEITH OFFICE
Week of July 2, 1923
CRAWFORDSVILLE, IND.

Strand (Second Half)—Savoy & Williams—Potter & Gamble.

DETROIT, MICH.

La Salle Garden (First Half)—Wilson Aubrey Trio—Conroy & Howard—Fitch Minstrels—Fox & Allen—Walter Baker Co. (Second Half)—Jim the Bear—Lieut. Thiessen Co.

FINDLAY, OHIO

Majestic (Second Half)—Sonroy & Howard—Mills & Duncan.

KOKOMO, IND.

Strand (First Half)—Berg & English—Jerome & France—Jim the Bear. (Second Half)—Clifford Wayne Trio—Emvs & Alton—Wilson Aubrey Trio.

RICHMOND, IND.

Murray (First Half)—Clifford & Wayne Trio—Douglas & Earl—Mills & Duncan. (Second Half)—Berg & English—Jerome & France.

WESTERN VAUDEVILLE
Week of July 1, 1923
CHICAGO, ILL.

Majestic—Fiveok & Claret—Leonard & Barnett—Skipper, Kennedy & Reeves—Cheyenne Days—Harry Rappi—Ramsdells & Deyo—Gene Greene—Georgallis Trio.

Academy (First Half)—Meyer & Nolan—Wm. Kal.

POLI CIRCUIT
Week of June 25, 1923
BRIDGEPORT, CONN.

Palace (Second Half)—Follis Girls & Co.—Will & Gladys Ahearn—Mme. DuBarry & Co.—Joe Darcy—Herras & Wills.

Poli's (Second Half)—Raymond & Wilbert.

HARTFORD, CONN.

Capitol (Second Half)—Paul Brady—Edith La Mond—Laces & Ladies—Moore & Freed—Young, Want & Co.

ORPHEUM CIRCUIT
Week of July 1, 1923
CHICAGO, ILL.

Palace—Ben Bernie—Frank McIntyre—Avon Comedy Four—Henry & Moroe—Snell & Vernon.

State Lake—Hal Skelly—Toto—Tom Kelly—Lelands—Walton & Brandt—W. & H. Brown.

DES MOINES, IA.

Orpheum—Yarmark—Mary Haynes—Clayton & Lennie.

KANSAS CITY, MO.

Main St.—Vincent Lopez Red Caps—Clayton & Lennie.

LOS ANGELES, CAL.

Orpheum—Irene Franklin—Julian Eltinge—Fred Fradkin—Regan & Curtis—Fox & Saranoff—Le Grohs.

Hill St.—W. C. Fields—Clayton & Edwards—Borco-Snow, Columbus & Hector—Sylvia Clark—Le Grohs—Hickman Bros.

MILWAUKEE, WIS.

Palace—Olga Cook—Millership & Gerard—Silver, Duval & Kirby.

MINNEAPOLIS, MINN.

Hennepin—Edwards & Beaseley—Roy, May & Eberle—Sarah Padden—Noel Lester.

(*Continued on page 26*)

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ST. LOUIS, MO.

Grand—Bento Bros.—Rose & Bunnie Brill—Gillette & Rita—Bergman & Seamon—Six Musical Nosses—Galletti's Monks—A Pair of Deuces—Tabor & Green—Four Tamakis.

Skydome (First Half)—Murray & Barton—Avis Dancers—Ralph Seabury. (Second Half)—Robb & Whitman—Rubeville Comedy Four.

SOUTH BEND, IND.

Palace (First Half)—Gilbert Wells—Land of Fantasie. (Second Half)—Land of Fantasie.

SPRINGFIELD, MO.

Electric (First Half)—Coulter & Rose. (Second Half)—Frank & Mae Collins.

TOPEKA, KANS.

Novelty (First Half)—Healy & Garnella—Casey Devlin. (Second Half)—Fairfield Trio—Williams & Howard.

CIRCUS

BARNES SHOW SCORES

The Al. G. Barnes Big Four Ring Trained Wild Animal Circus made its first appearance last week in towns near Philadelphia and New York, the show being different than the usual run of such shows seen in the East, and along the lines and original ideas of Mr. Barnes, who put on a program consisting of animal actors only.

Prior to the show last week, the outfit played Lancaster, Pa., and Rochester, N. Y., as the points nearest to the Atlantic Coast line. The Pacific Coast, Canada and New Orleans included its other territory. All of the Eastern showmen who could get away journeyed to see the show at the various points between New York and Philadelphia. Last Friday over 100 showmen of every branch of the amusement field were guests of Mr. Barnes at Jersey City, and W. F. Peck and Mr. Dawson shared honors with the Governor of the state in seeing that every courtesy was granted the visitors.

The program opens with a big spectacular feat, "Alice in Jungleland," in which all of the trainers and animals take part. Miss Lottie Claire, musical comedy star, is the Queen and Prima Donna in this part and her excellent voice can be plainly heard all over the tent. Miss Dorothy Whitney takes the part of Alice. After this spectacle several trained animals were shown, in a big steel arena.

There are a number of groups, including every sort of animal ever brought out of the jungle. Also the only Riding American Eagles ever presented. Tusko, the largest elephant in the world, who is over ten feet high and weighs more than ten tons, is included in the rest of the herd. that also boasts one of the smallest elephants as well. Some of the small elephants are but forty inches high but do their stunts nicely. The elephants are in charge of M. W. (Red) McKay and are trained and presented by him.

Louis Roth, head wild animal trainer, is assisted by Miss Nellis Roth and Allen E. King. Mr. Roth presented his wonderful troupe of educated tigers and his big group of fighting lionesses. Miss Roth presented her highly educated troupes of leopards, jaguars, pumas, etc. Mr. King trotted out the large troupe of black mane Nubian African lions, polar bears, etc. Captain C. A. Charles, trainer, presented the Barnes seals and sea lions. One of the most wonderful acts that takes place on the hippodorome is the only hippopotamus that has been broken to drive in a light buggy with a woman holding the reins.

Mr. Barnes is introduced to the audience riding in a howdah on the back of Tusko, the big elephant, and gets a great reception from the audience. Another big number is the presentation of the Barnes 35 dancing horses with an equal number of dancing girls. A big hunting number is done when the entire company hunt zebras, the hunters being colorfully clad. There is no end to the numbers done by the trained horses and other animals all of which are finely trained.

Bert Leo, one of the real old-time clowns, made a great showing posing his Diamond Dogs on the Hipp track. Rabbits, reindeer and other interesting animals are also included. The closing number of the show is the Ballon lion and ponies in the center of the tent, a big male lion standing on a platform without being fastened and raised to the top of the tent. A lady trainer is with the lion and the fireworks are set off on all three platforms. In each of the other rings are the ponies that are drawn to the top of the tents by teams of horses. The clowns, of course, are included in the closing numbers and do several amusing stunts.

Prof. H. J. Rummell and his twenty-eight piece band furnish the music for the program and it is one of the best parts of the show. Robert Thornton is the equestrian director and to him is due great credit for the speed of the show. Charles Boulware is the announcer.

CLOWN BADLY BURNED

POTTSTOWN, Pa., June 28.—Howard Walsh, a clown with the Gentry-Patterson circus, is in a hospital here in a serious condition as the result of burns received last week when a bouquet he was handed exploded as part of the act and nearly put out Walsh's right eye.

Walsh had just finished a song, accompanied by a clown band and was handed the bouquet, in which there was supposed to be a pinch of flashlight powder. Some mistake was made, however, and the explosion that ensued knocked Walsh down and burned him severely. He gamely allowed the spectators to think it was part of the act and they laughed heartily as he was dragged out by attendants. At the hospital it is reported that his condition is serious.

DUWICO IN NEW QUARTERS

Gus Durkin and Harold Williams who operate the Duwico, theatrical electrical equipment and supply shop have moved their plant from the National Theatre in West 41st street to 303 West 41th street where they have much larger quarters. They also have established a special department which will be devoted to modern and up to date stage lighting investures.

GOLDEN SHOW IN PENNSYLVANIA

Mike Golden, of the Golden Bros. Circus now playing in Pennsylvania was in New York last week and while here bought from John T. Benson of Hagenbeck Bros., the performing elephant Rosa and shipped her on to the show at Freeland, Pa. Mr. Golden reports that the show is doing a nice business through Pennsylvania.

HEFFRAN VISITS SHOW

Dr. Joseph Heffran, who has been connected with several of the white tops, including the John Robinson Circus, visited the Sparks Circus at Stamford, Conn. Dr. Heffran is now connected with the sanatarium at Greens Farms, Conn., but reports that he will be back with one of the big circuses next year.

STICKNEYS BACK FROM CEN. AM.

Robert Stickney, Sr., with his wife, daughter Emily and grandson arrived in New York from Central America last week, where the family has been since last December with the Circus Sands. The Stickneys will open their engagement at Dreamland Park, Newark, N. J., about July 1.

BRADEN AHEAD OF SHOW

Frank Braden, press agent of the Sells-Floto Circus, was in New York last week for a few days and left again for northern New York and Massachusetts, where the Circus will exhibit shortly.

CIRCUS ROUTES

Al. G. Barnes Circus—Wilkesbarre, Pa., June 27; Allentown, 28; Bethlehem, 29; Easton, 30; Hazelton, July 2; Pottsville, 3; Shamokin, 4; Sunbury, 5; Williamsport, 6; Elmira, N. Y., 7.
Sparks Circus—Woonsocket, R. I., 27; Newport, 28; Brockton, Mass., 29; Taunton, 30; Gloucester, July 2.
Gentry Bros. and Patterson Combined Shows—
Ringling Brothers—Barnum & Bailey Combined—Fall River, 27; Providence, R. I., 28; New Haven, Conn., 29; Bridgeport, 30; Waterbury, July 2; Hartford, 3; Springfield, Mass., 4; Albany, N. Y., 5; Utica, 6; Binghamton, 7; Pontiac, Mich., 9.
Sells-Floto—Kingston, N. Y., 27; Schenectady, 28; Saratoga Springs, 29; North Adams, Mass., 30; Holyoke, July 2; Greenfield, 3; Fitchburg, 4; Nashua, N. H., 5; Manchester, 6; Rochester, 7.
Main, Walter L., & Andrew Downie Show Combined—Menominee, Mich., 27; Shawano, Wis., 28; Wausau, 29; Wisconsin Rapids, 30; Waupaca, Wis., July 2; Marshfield, 3; Eau Claire, 4; Menominee, 5; Rice Lake, 6; Superior, 7.
Robinson, John—Burlington, Vt., 27; Bennington, 28; Rutland, 29; Glens Falls, N. Y., 30; Plattsburg, July 2; Malone, 3; Ogdensburg, 4; Gouverneur, 5; Fulton, 6; Penn Yan, 7; Lockhaven, Pa., 9.

OUTDOOR EXPOSITIONS

POLACK SHOWS DOING FINE

PHOENIXVILLE, Pa., June 23.—The second week out of Coney Island for the road organization of the World at Home Shows finds the Polack attractions here, where despite a solid week of record breaking heat, business has been satisfactory. The shows and rides have been liberally patronized and the concessions have enjoyed a fair business.

The steel workers here have opened their hearts to the Polack shows and have boosted the Midsummer Fun Festival of Phoenix Hose Co. No. 1, under whose direction the engagement is being held. On every hand can be heard comments from the citizens of the city that the World at Home Shows is the cleanest carnival organization that has ever visited the city. The newspaper, at first openly hostile, was won over early in the week by the cleanliness of the shows and the conduct of the personnel, and gratifying news stories were received toward the latter half of the week.

The show is under personal direction of Irving J. Polack and is headed toward Western Pennsylvania and West Virginia and will reach the first fair at Marlinton, W. Va., August 20, where the remainder of the shows now in Coney Island will join. The line-up of attractions at present consists of Elliott's House of 1,000 Wonders, Syd Paris' Dixie Minstrels, Pop Biddle's That Girl Stella, a wonderful collection of reptiles and jungle beasts, a penny arcade, Polack's Springtime Revue and Vogel's Dog and Pony Show. The rides now carried are Polack's Seaplanes, Merry-go-round, Whip and Butcher's Ferris Wheel. Among the concessionnaires are Nick Angelus, cook house; Charles Munn, with string of twelve; Sammie Glickman, four; Joe Marks, two; Eddie Brenner, two; Harry Fitzie Brown, one; Al Vivian, juice; Eddie Maddigan, Myron Mayer in charge, juice; Mrs. Jay Lewis, one. The next stand will be Eddystone, Pa. Carleton Collins, press representative.

DOLPHIN SHOWS ON LONG ISLAND

The William Dolphin Exposition Shows are playing several towns on Long Island, last week at Huntington, business was way above the average, this week they play Manhassett. Miss De Young, lady high diver is the free attraction. The Show carries two rides, several shows and a nice line up of concessions.

HERBERT AT WILLOW GROVE

Willow Grove Park, outside of Philadelphia is enjoying a very good business so far this season. This park is operated by the Philadelphia Rapid Transit system and have as the opening feature Victor Herbert's orchestra.

BOARDWALK STANDS "STARVING"

Concessionaires paying $300 a foot rent for their space along the new $3,000,000 Coney Island boardwalk are "starving," and practically every owner is perfectly willing to take a store almost anywhere on the Island but their present place. Surf avenue continues to get the cream of the business, getting the crowd as it lands on the Island and also before it gets ready to leave. The Bowery, while it does not flourish to any great extent, does considerably better than the boardwalk stands.

One of the chief reasons for the poor business along the boardwalk is attributed to the edict which probits bathers from parading along the thoroughfare in bathing suits. Concessionaires say that these buyers are forced to go under the walk to the Bowery and there buy their hot dogs, orangeade and whatever else they might crave. Most of those on the walk saunter along because it's cool and never think of trying to win a kewpie doll or engage in any of the other games, is the complaint of the owners, who say that walking along the new walk doesn't cost anything and the people get out of the habit of buying.

An average day's attendance at the Island, which is estimated at 350,000, does not provide for an overflow of business to the boardwalk, which is necessary for them to flourish. Only on extremely hot days when the attendance goes above the average figure do boardwalk concessionaires sell any quantity of weenies and other such delicacies. The new boardwalk has increased the number of people that come to the Island, but other avenues are reaping the benefit.

CONCESSIONS DOING POORLY

The latest reports from all parts of the country are that though parks, shows and rides are getting a lot of money this season, concessions have dropped off considerably from last year. In some large parks in both East and West some of the largest concessions have fallen off over fifty per cent of what they did last year.

SHOWS FOR FIREMEN

Capt. Perry, of New York, promoter of the 225th Anniversary and Firemen's State Convention at Garfield, N. J., July 2nd to 7th, says it looks like one of the largest to be seen in the East this season. The committee are spending plenty of money in advertising.

BURNS AT WILMINGTON

J. J. Burns is general agent this season of both Shellpot and Brandywine Spring Parks at Wilmington, Del. Mr. Burns reports that so far this season business has been very good.

WANTED—WORLD AT HOME SHOWS—WANTED

SHOWS, RIDES AND CONCESSIONS FOR THE GREATEST LINE OF CARNIVAL DATES AND CELEBRATIONS AND THE FOLLOWING LIST OF FAIRS:

Marlington, W. Va., Aug. 20-25;
Ronceverte, W. Va., Aug. 27-31;
Staunton, Va., Sept. 3-8;
Covington, Va., Sept. 11-15;
Bedford, Va., Sept. 18-22;
Lexington, Va., Sept. 26-29;
Open Week;
Danville, Va., Sept. 9-12;
Martinsville, Va., Sept. 16-19;
Suffolk, Va., Oct. 25-29.

FOR TIME AND TERMS ADDRESS

I. J. POLACK,

GENERAL DIRECTOR

WORLD AT HOME SHOWS

WEEK JUNE 25, EDDYSTONE, PA.

ACCIDENT ON SCENIC RAILWAY

Eight persons were seriously injured last Thursday afternoon when one of the three cars of a train on the L. A. Thompson Scenic Railway, Coney Island, plunged from a ten foot trestle to the ground. One man was removed to the hospital and others were treated by ambulance doctors for cuts and bruises. Two small boys scurried away from the midst of the wreckage, apparently none the worse for their plunge.

The motorman, William Finn, whose post was at the front of the second car, set the brakes when the first car went through the scaffolding and was able to hold the other cars, in which 18 people were riding, on the track. Police and firemen later helped these passengers to the street. The accident occurred in sight of thousands who sought refuge from the heat at the Island and were strolling on Surf avenue.

The ride is a double deck affair with a circle of the track on the ground level, and the tracks mount about ten feet from this from a trestle over the bottom track. Although the track is inspected daily, the accident was said to be due to the giving away of a cross beam.

EVANS CANCELS TOUR

Victor J. Evans of Washington, D. C., put on the big Rodeo and Indian Congress at Washington during the Shriners' Convention and had expected to show his Exposition in several large eastern cities, but on account of the tremendous expenses the travelling organization was given up and all towns canceled. The show was supposed to have played the circuit lot in Phila. this week.

LION CUB HURST SCREEN STAR

The fact that he was being held in the lap of a beautiful motion picture actress made one of the lion cubs from the Central Park Zoo, lose his senses last week, with the result that he clawed and bit Miss Peggy Davis, the screen favorite, and injured her badly. The cub was being taken by Miss Davis and Park Commissioner Gallatin to the Silver Jubilee celebration at Grand Central Palace. Two other cubs were in the company, and while in the automobile on the way to the Jubilee, the three cubs started to fight.

EARL PLAYING FAIRS

Bert Earl of Chicago left last week with his string of concessions to again play Canadian fairs, making his first stop at Brandon.

ACROBAT HURT IN FALL

Mrs. Emma Stickney, 46, an acrobat at Dreamland, Coney Island, fell out of the fourth floor bedroom window at No. 1207 Broad street, Newark, on Sunday. She suffered a fracture of the skull.

JONES' SHOWS IN CANADA

The Johnny J. Jones Exposition Shows left Rockford, Ill., for the first fair date at Brandon, Can., opening June 30th, having again this year the contract to play all the Class A fairs.

RILEY SHOWS DOING WELL

The Matthew J. Riley Shows are doing a good business through Pennsylvania. Frank Bergen with his Ten in One Show and Whip has decided to finish the season with Mr. Riley.

AL. G. BARNES' BIG
4 Ring Trained Wild Animal Circus
ROBERT THORNTON, Equestrian Director

Miss Lottie Le Claire
QUEEN and PRIMA DONNA

Louis Roth
AMERICA'S PREMIER WILD ANIMAL TRAINER
PRINCIPAL TRAINER WITH THIS SHOW

Miss Nellie Roth
AMERICA'S GREATEST LADY WILD ANIMAL TRAINER

Mr. and Mrs. Merritt B. Belew
AMERICA'S GREATEST HORSE AND PONY TRAINERS
HAVE TRAINED MORE HORSES THAN ALL OTHER TRAINERS COMBINED

H. L. MORRIS
PRESENTS HIS TROUPE OF HIGHLY EDUCATED MONKEYS and BABOONS

C. A. Charles
TRAINER, PRESENTS THE AL. G. BARNES' TROUPE OF HIGHLY EDUCATED SEALS AND SEA LIONS

Allen E. King
AMERICA'S GREATEST WILD ANIMAL TRAINER
PRESENTING A TROUPE OF BLACK MANE NUBIAN LIONS AND POLAR BEARS

M. W. (Red) McKay
ELEPHANT TRAINER IN CHARGE OF THE AL. G. BARNES' HERD OF ELEPHANTS, INCLUDING TUSKO, THE WORLD'S BIGGEST ELEPHANT

Bert Leo
A REAL OLD-TIME CLOWN AND HIS ORIGINAL POSING DIAMOND DOGS.
REGARDS TO ALL.

BILLY MIKE KELLY

To Be Featured and Principal Comedian with E. L. SPIRO'S "MISS VENUS" COMPANY on the Mutual Circuit. I am also producing the show.

THE THEATRE HOSPITAL

The New York Theatrical Hospital Association, 15 East Fortieth street last week announced the preliminary steps the organization had taken toward building a $1,000,000 hospital on the West Side for the exclusive use of theatrical folk including the spoken drama, vaudeville and motion pictures. At a meeting held recently in the Hotel Pennsylvania at which representatives of every branch of the stage profession in industry were present, the association was organized and Dr. McCall Anderson, 55 West Fifty-fifth street was elected Chairman of the Executive Committee.

It is planned to admit members of the profession to the hospital irrespective of creed or ability to pay, and the final plans for the campaign will be laid before the public in the Fall. A funding plan is being worked out and options have been obtained on two locations between Thirty-fourth and Fifty-ninth streets on the West Side. The capacity of the eight-story building whose erection is contemplated will be about 100 beds and Beverley Kings, designer of many hospital buildings, is now drafting the plans.

The following committees are named in Dr. Anderson's announcement:

Finance Committee—Chairman, Dr. McCall Anderson; Secretary and Treasurer, Henry H. Bizallion, President of the Gotham National Bank; Henry D. Long, of the E. D. Long Company, 54 Wall street.

Site Committee—H. Trowbridge Harris, Joseph M. Bryant and Charles H. Dodge.

Medical Staff—Dr. Joseph A. Blake, Dr. McCall Anderson, Dr. Evan Evans, Dr. Walter E. Lambert, Dr. Joseph C. Taylor, Dr. William Brown Doherty, Dr. H. Steers Holland, Dr. Charles Gilmore Kerley, Dr. Floyd McDaniel, Dr. W. Broaddus Pritchard, Dr. Andrew Robinson, Dr. Royal Whitman and Dr. A. J. Waischard.

Men's Auxiliary Committee—H. B. Warner, Norman Treyor, Herbert Ames, Stanley Dell, H. Trowbridge, Harry Taylor Holmes, Lennox Pawle, Rollo Peters, Lynn Pratt, Frank Richardson, Charles H. Dodge, Leon Gordon, Bernard Granville, J. K. Murray, Glenn Hunter and Joseph Bryant.

Women's Auxiliary Committee: Jane Cowl, Minnie Maddern Fiske, Elsie Ferguson, Ann Pennington, Mary Roberts Reinhart, Beverly Sitgreaves, Marion Davies, Margaret Herford, Janet Beecher, Anne Bronaugh, Loretta M. Bonner, Barbara Castleton, Minnie Dupree, Edith Ellis, Laura Giroux, Mabel Guilford, Elizabeth Hines, Elizabeth Howry, Lillian MacKinnon, Cordelia MacKinnon, Kay Laurell, Helen Lowell, Elizabeth Milne, Albinia Martin, Elizabeth Marbury, Beatrice Morosco, Phyllis Povah, Katherine Stewart, Olive Tell, Helen Ware, Lucille Watson, Peggy Wood, Margaret Wycherly, May Vokes, M. Elizabeth Young, Doris Kenyon, Margaret Lawrence, Elizabeth Long and Agnes Ayres.

MICALS PRODUCING STOCK

SACRAMENTO, Cal., June 23.—Sam Micals, former burlesque comedian, is producing musical comedy stock at a local theatre. He will be here until the first of August when he expects to return to New York. Micheals came here direct from Chicago several weeks ago, where he had been in stock at the State Congress Theatre.

BIXLEY FOR "BEEF TRUST"

Billy Watson has engaged Edgar Bixley, tramp comedian, for his "Beef Trust" show for next season. Watson is transacting his burlesque business on Mondays and Tuesdays of each week at his new offices in the Watson Building, Patterson, N. J. The rest of the week he is at his home in Belmar by the Sea, N. J.

"BUBBLE BUBBLE" CAST

Those engaged so far for Billy K. Wells "Bubble Bubble" company on the Columbia Circuit are Miss Kaplin, Ruth Rosemen as principals. The crew are Otto Kremm, carpenter, Al Hamilton, property man, George Boyce electrician and Frank Grogan, assistant electrician.

SIDMAN ON AUTO TRIP

Dave Sidman, treasurer of the Yorkville Theatre will leave New York for a long automobile trip Saturday, He will visit Buffalo, Cleveland, Detroit and then on his return trip will stop off at Lake Huntington for a few days. He expects to return to New York about the middle of July.

CLEVER REVUE AT MONTE CARLO

Messrs. William J. Gallagher and John Kennedy inaugurated their tenancy of the Monte Carlo, Broadway and Fifty-first street, last Wednesday evening with the presentation of a new and diverting tabloid revue, "The House That Love Built." Ted Riley supplied the lyrics while Frank Gillen contributed the musical score. Riley also staged the piece.

The intense heat of the evening held no peril for the capacity audience that welcomed the new show inasmuch as a new cooling system had been installed and succeeded in keeping the dining room at a comfortable temperature.

The cast was headed by Corine Muer, a prima donna of unusual charm and excellent singing voice, and included Hazel Gladstone, Jocelyn De Vellauf, Martine Burnely, Georges Kiddon, Gordon Bennett, Charles McAvoy, Ina Dell Brooke, Henry Stremel and a large singing and dancing chorus.

Among other things the new revue has the distinction of being the first floor show to attempt dialogue. Gillen has contributed a tuneful score, particularly in the melodies of "In Our Little Two By Four," "Bungalow of Sunshine" and "I Read My Answer in Your Eyes."

"VANITIES OF 1923" OPENING

Earl Carroll's summer revue, "Vanities of 1923," will open at the Earl Carroll Theatre Monday night, July 2. Carroll has contributed the book, lyrics and music of the piece. Willie Collier has directed the comedy scenes, while Sammy Lee has staged the numbers.

The cast is headed by Peggy Hopkins Joyce and includes Joe Cook, Jimmy Duffy, the Callahan Brothers, Dorothea Neville, Margaret Edwards, Charles Senna, Margaret Davies, Irene Ricarda, Claire Elgin, Jack Patton, Roy Giusty, J. Frank Leslie, Loretta Marks, Dorothy Knapp, Gertrude Le Monn, the Alexanders, Harry Burns, Fred Renoff, Rikona, Sam Hermann, Myrtle Diamond, Lucille Moore, Amy Frank and Al Thomas, Harry Burns and Joe Marks.

In addition to the principals there will be a beauty ensemble numbering fifty girls.

KITTY MADISON FOR "LET'S GO"

Kitty Madison cancelled her contract with Peck and Kolb for next season last week and signed with Fred Clark for his "Let's Go" company on the Columbia Circuit.

LOUISE GROODY IN PARIS

According to reports circulated along the theatrical district Louise Groody, musical comedy star who was last seen in "Good Morning Dearie," now in Paris, and who is the wife of W. Frank McGee, who recently pleaded guilty to operating a bucket shop with his partner E. M. Fuller, has taken with her $1,500,000 which she is said to have received from her husband.

Cable reports from Paris state that she made her appearance upon the boulevards of Paris resplendent in diamonds and seemingly unruffled by her husband's plight.

When word was received in New York of her arrival in Paris, it became known that endeavors were being made to locate her in America to serve papers on her for appearance before Referee Harold P. Coffin to be questioned regarding assets her husband is said to have turned over to her. It is said Referee Coffin had been informed that Mrs. McGee confided to friends that she had $1,500,000, and he has been anxious to examine her to ascertain if there was any truth to the statements.

Prior to her marriage to McGee which followed a "golden" courtship Miss Groody was the wife of William Harrigan, an actor whom she divorced.

SHELDON IN BOOKING AGENCY

Harry Sheldon, the Chicago agent, has purchased an interest in the Georgia Wolfe Booking Agency. The enterprise will now be known as the Wolfe-Sheldon Agency and in addition to assembling and routing vaudeville acts will also do casting for legitimate productions and pictures.

REVUE TEAM BEATEN

The Music Box Revue baseball team, which has been touted as one of the best theatrical baseball organizations, were the "tail enders" in a contest with the Ward Island baseball team in a contest last Wednesday when they were beaten by a score of 25 to 5.

The team has several other games scheduled for the coming month against some good teams.

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CARNIVAL MEN WIN BIG VICTORY

The most decisive victory in carnival history was won last week by the Showmen's Legislative Committee, when the Illinois Carnival Bill, prohibiting such shows in the State failed to pass the House of Representatives. Illinois, considered the center of the battle ground between carnivals and lawmakers and others in favor of abolishing outdoor shows, had all of the contesting forces massed for the fight, which has been going on since the bill was first introduced in April, 1923, and in the face of such odds, the victory of the showmen is of tremendous importance.

Legitimate showmen and members of their league, who not only assisted the Legislative Committee financially but morally as well, are receiving much of the praise due for defeating the bill to kill outdoor shows in Illinois. These shows, which were practically on probation, gave the best possible aid to their various organizations to make a good impression on law makers and laymen, and to convince them that it was their aim to give a clean show without a defect. These carnivals have been so absolutely in earnest in giving first-class shows that they cannot be too highly commended, according to the report of the Legislative Committee. In other words, the legitimate carnival men won their own fight.

Having the jump on the carnival men, enemies of such amusements succeeded in getting their propaganda to work before the carnival men took it seriously and woke up to the fact that many factions were poisoning the minds of legislative bodies and other organizations. Added to this was the attitude of the fly-by-night shows, who did everything possible to further discredit the legitimate attractions on the road. These shows went so far as to state that they did not care whether laws were passed or not, they would continue to clean up either way. Immoral shows and unfair games were put out with the policy that one good season would make it worth while. With such things the carnival men had to contend with, making it doubly hard for the good shows to convince the people and lawmakers that they were on the level.

However, the Legislative Committee announces that the fight to clean up the show business has just begun and the victory in Illinois should be a warning to so-called outlaw shows. To those shows who persist in giving unclean shows, the Committee says that if pleading, coaxing or influence will not make them see the light, some method will be found to make the fly-by-nights change their minds.

The bill in Springfield was not defeated without the work of the hardest kind and on one occasion it almost passed both legislative bodies. A false story that appeared in a Chicago edition of a paper to the effect that the carnival men wanted a conference with the movie men who were in convention in Chicago was another factor in influencing legislators in favor of the bill to do away with carnivals. This was finally overcome by the Legislative Committee of the Showmen.

Similar bills that have been pending in other states have been fought by the Showmen's Legislative Committee, and some are still to be passed upon. When the Minnesota lawmakers were ready to pass a law prohibiting carnivals in the State the Committee went before the Senators and Representatives of Minnesota and proved to them that the cause of the legitimate carnival was just, with the result that a different law was passed, approved by the carnival men and the fair secretaries of that State.

In Michigan another fight was taken up and after the bill pending in regard to prohibiting carnivals was substituted for one agreeable to carnival men and fair secretaries, the battleground was transferred to Wisconsin.

In Wisconsin a license so great as to practically prohibit a carnival from entering the State was provided for in a bill that was pending at the Capital. This bill was changed for one that was equitable to the showmen and fairs of the State. In Pennsylvania a bill was also put up for consideration, but thanks to the efforts of the showmen's organization and others it was unfavorably reported on. In New York City ordinances were ready to be passed to prohibit carnivals by placing an exorbitant fee upon them, but this was finally killed.

The Legislative Committee is calling attention to carnival men that the fight is not yet over and that they must discourage those who have the attitude that "We play here only once—let us get what we can out of the town." The amount of money invested in carnivals and affiliated industries such as rides, and merchants who manufacture other commodities used by showmen aggregate a total of $300,000,000, and the Legislative Committee is calling upon showmen to protect this capital as well as the reputation of outdoor show people whom statistics prove have higher morals than any other branch of show business.

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WM. McNALLY
81 East 125th Street NEW YORK

RUTH BAUGHMAN MARRIES

CHICAGO, June 25.—Ruth Baughman, general understudy in "Blossom Time," which is playing here now, was married last week to George Perrott, a government chemist. Mrs. Perrott intends retiring from the stage at the end of this season and make her home here.

SHORT BACK FROM LONDON

Hassard Short, who went to London to stage the Music Box Revue at the Palace Music Hall there, returned to New York last Saturday from France. Short will shortly begin preparations for the next Music Box Revue which will go into rehearsal early in September.

"SUWANEE RIVER" OPENS JULY 9

Sam Wallack will give Edward Locke's play, "Suwanee River," its initial presentation in Asbury Park, N. J., on July 9. Charles Purcell has been engaged to head the cast and Dick Carlisle is scheduled to portray the role of "Old Black Joe."

"LADY BUTTERFLY" TO TOUR

The Morosco Holding Company intend next season sending "Lady Butterfly," the musical comedy which ran at the Astor Theatre this season, on tour. The tour will begin at the Chestnut Street Theatre, Philadelphia, early in October.

RALPH SITTERLY FOR "PANSY"

Mindlin and Goldreyer have engaged Ralph Sitterly to appear in support of Roberta Arnold in Herbert Hull Winslow's comedy, "Pansy," which they will place in rehearsal on August 20. Leon Gordon will stage the production.

WRITING "VILLAGE" TUNES

Walter Donaldson will supply most of the tunes for the forthcoming fifth annual edition of "Greenwich Village Follies," which will open at the Shubert Theatre in August.

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ALL STAR PROGRAMME

NEW STAGE LIGHTING PLAN

The Triangle Work Shop, situated in a cellar on Seventh avenue, between Eleventh and Perry streets and known as a laboratory for stagecraft, last week announced that they had achieved success in several experiments in ultra-modern stage production, not the least of which is a new method of stage lighting. The Triangle Workshop, taking its name from the shape of the cellar and the meeting of the three streets in the locality, is organized as a club and numbers among its members artists, musicians, actors and students of the drama. It plans a permanent organization to work out its plans in play writing and production.

During the summer the club is running a bill of four one-act plays every night and is putting into effect many novel production ideas. The tiny stage acquires the effect of spaciousness through the employment of the "dome" effect used by Max Reinhardt in Europe. The "dome" consists of an untinted concrete background that meets the stage on a curve, forming a perfect parabola. Lights are projected on this neutral background through slides prepared with special designs which produce any desired background. Footlights, borders and strips are eliminated.

"The non-sympathetic evenness of lighting from the conventional borders and footlights," said Miss Kathleen Kirkwood, director of the club, "is really so inflexible, even with all the modulations of intensity that can be got from them, that the method we are experimenting with proves a marvelous relief. The actors, as they move about the stage, are subjected to plays of light and shadow that give a plastic effect and heighten the desired mood of the play. The result is much like that of 'shading' in expressively played music.

"Although many plays have been given by us during the past year, I feel that only one has put our theories to the extreme test. It was brought to us by two Jewish women who played it in Yiddish. We had it translated and went over to the east side to gain local color. It was produced under the title 'It's a Lie,' and the entire setting was made up of two chairs and the lighting effects."

Members of the Triangle Club include Mme. Enrico Caruso, Borden Harriman, Dr. W. E. Conteras, professor at Columbia; Gerald Leak, winner of the $1,000 Hoyt prize this summer, and Marguerite Barber.

The club current bill includes "The Angel Intrudes," by Floyd Dell; "The Street of Seven Sins," by Thomas Allen Rector and Jay Fassett; "Ropes," by Wilbur Daniel Steele, and "Lost Sheep," by Belford Forest.

"GO GO" MOVES TO APOLLO

John Cort moved his musical comedy "Go Go" from Daly's 63rd Street Theatre to the Apollo Theatre on Monday night. Should "Go Go" thrive here the plans of Will Morrissey to present his new musical revue, "The New Comers," at the Apollo will be upset and Morrisey will probably seek refuge in the Eltinge Theatre for which he is now negotiating. The initial performance of Morrissey's revue will be given at the Stamford Theatre, Stamford, on Friday evening, July 6, and three performances will be given there with the show ready to open in New York on Monday, July 9.

BERNHARDT FILMS BURNED

The film laboratory of William B. Gray, at Secor lane, Pelham Manor, was destroyed by fire last week, and included in the films burned were several made by the late Sarah Bernhardt, which were to be mailed to her son in France. The loss of the building is put at $5,000. The origin of the fire is unknown.

"DULCY" IN DUTCH

AMSTERDAM, June 25.—Under the title of "Dulcy Hilft," "Dulcy," the American comedy by George S. Kaufman and Marc Connelly, was produced here in the Dutch language and well received.

FARRAR GETS DIVORCE

Thomas H. Mahoney, of No. 100 East Forty-fifth street, referee in the action for divorce brought by Geraldine Farrar against her husband, Lou Tellegen, last week decided in favor of the plaintiff and the report was filed with the County Clerk early this week.

Lou Tellegen was married to Geraldine Farrar on February 8, 1916. In November, 1921, the opera star sued for divorce, naming only one corespondent, Lorna Ambler, an actress, with whom she accused Tellegen of having been indiscreet in a bungalow at Long Beach. Tellegen met her suit for divorce with a counter suit for separation, brought in Westchester County, this suit being later withdrawn. Miss Farrar then amended her complaint to include the alleged misconduct of Tellegen with Miss Kathleen Clifford in the St. Francis Hotel in San Francisco, and also made charges against Miss Stella Adler Larrimore. Miss Larrimore later brought suit and had her name stricken out.

Samuel Untermyer, attorney for Miss Farrar, said he would appear before Supreme Court Justice Cohalan this week for judicial confirmation of the report and entry of an interlocutory decree in her favor. It is reported that Miss Farrar had won her case on points in her complaint against her husband, the report being said to have found that the evidence substantiated her claims of Tellegen's misconduct at Long Beach and San Francisco.

DRIVE FOR BAND FUNDS

The Citizens' Committee are launching a drive for a "voluntary budget" to carry on the free summer concerts being given by Goldman's Band in Central Park. The committee have been sponsoring these concerts for the past five years. It is pointed out in the appeal for contributions that the concerts have been increased from two to five weekly and that since the city has no appropriation for the concerts, the committee has been standing the expense. It is also accentuated that small contributions, as well as large ones, will be welcomed.

Those wishing to subscribe to the fund should mail their contributions to Mrs. William Laimbeer, treasurer, at the United States Mortgage and Trust Company, 940 Madison avenue, New York City.

KNICKERBOCKER GRILL CLOSED

The Knickerbocker Grill was declared a common nuisance by virtue of dry law violations and ordered closed for six months by Federal Judge C. M. Hough, of the Circuit Court. The order was issued against the resort which is managed by Joe Pani and the place will be locked up on Saturday.

Owners of several Broadway cafes and cabarets who have been indicted for violations of the Volstead law will be tried soon, according to Federal agents, who also said that no time would be lost in closing establishments of which the proprietors have been found guilty and a padlock put on the door.

WEDS PLAYWRIGHT

Lillian Kemble Cooper, actress, was married to Louis Bernhardt, playwright, at the Pickwick Arms Hotel, Greenwich, Connecticut, last Tuesday. Justice of the Peace Albert S. Mead performed the ceremony.

The bride recently played with Norman Trevor in "The Mountebank". The couple will spend their honeymoon abroad.

"THROUGH THE MALE" NEW SHOW

Ralph Kemmett, who produced "Papa Joe" at the Lyric earlier in the season, has another which he will place in rehearsal the latter part of next month. The piece is called "Through the Male" and is the work of Jerome Reilly. "Papa Joe" will also be sent on tour next season under Kemmett's direction.

"VANITIES" OPENING POSTPONED

Earl Carroll's "Vanities of 1923" will open on Monday night, July 2, instead of Thursday night of this week as previously announced.

RETURNS AFTER FIVE YEARS' TRIUMPHS IN ENGLAND

HARRY GREEN

in "THE CHERRY TREE"

By AARON HOFFMAN

PALACE This Week, June 25

Direction LEWIS & GORDON

VAUDEVILLE BILLS

(Continued from page 21)

OAKLAND, CAL.

Orpheum—Irene Franklin—Murray & Gerrish—John Sheehan & Co.—Little Johns—Lew Brice—Clinton Sisters.

ST. PAUL, MINN.

Palace—Wells, Virginia & West—The Sheik—Robert Reilly & Co.

SAN FRANCISCO, CAL.

Orpheum—Wellington Cross—Eva Shirley & Band—Avon Comedy Four—Flanders & Butler—Jewel's Manikins—Corinne Tilton.

Golden Gate—Blossom Seeley—Hickman Bros.—Geo. Olsen's Band—Clayton & Edwards—Basil & Allen.

F. F. PROCTOR

Week of June 25, 1923

NEW YORK CITY

Fifth Avenue (Second Half)—Jos. K. Watson—McCarton & Marone—Carnival of Venice—Runaway Four—Cavanaugh & Cooper—Four Gertin Girls—White Sisters.

23d Street (Second Half)—Henry B. Roomer Co.—Stone & Platt—Helen Moretti—Bender & Knapp—Cahill & Romaine.

58th Street (Second Half)—John LeClaire—Ethel Parker Co.—Chas. Lawler & Co.—Ted & Breton—Rainbow Six—Pinto & Boyle.

125th Street (Second Half)—Adelaide Bell & Co.—Harmon & Sands—Marston & Manley—Stone & Hallo—Davis & Sanford—Sommer's Duo—Jimmie Reynolds.

ALBANY, N. Y.

(Second Half)—Gertie DeMilt—York & Maynell—Roth Kids—Are You a Failure?

MT. VERNON, N. Y.

(Second Half)—Dooley & Sales—Chas. Keating Co.—La Toy's Models—Marry Me.

NEWARK, N. J.

Bob Hall—Three Fleming Sisters—Vincent Lopez & Band—Juggle Land—Janet of Francis—Deszo Retter.

SCHENECTADY, N. Y.

(Second Half)—Bennington & Scott—Mack & Manion—John R. Gordon Co.—Claudia Coleman—Royal Venetian Five.

YONKERS, N. Y.

(Second Half)—York & King—Reed & Mayo—As Ye Sow—Frank Silvers & Band.

B. F. KEITH BOOKING EXCHANGE

Week of June 25, 1923

NEW YORK CITY

Broadway—McFarland & Palace—Ted & Betty Healy—Olcott & Mary Ann—Cliff Nazarro & Band—Shadows—Brightons.

Fordham (Second Half)—Princess Wahletka—Tom Smith—Bozazian & White—Royal Gascoynes—Gilfoyle & Land—Bedali & Natali.

Jefferson (Second Half)—Tom Smith—Harrison & Dakin—Walsh & Ellis—J. H. Shields—L. & H. Ziegler—Bryson & Taylor—Dolly Wilson Co.—Phenomenal Players.

Regent (Second Half)—Harry Holman & Co.—Hurst & Vogt—Bob, Bobbie & Bob—Bedali & Natalie—Glenn & Richards—Hatasu Kuma.

Coliseum (Second Half)—Bezazian & White—Luster Bros.—Wm. Seabury & Co.—Cartmell & Harris Co.—D. D. H.

Franklin (Second Half)—Lyle & Emerson—Shone & Squires—Canton Trio—Sarafan—Laurie Ormabee Co.

Hamilton (Second Half)—Hanako Japs—Flashes from Songland—Bennett Twins.

81st Street—Laura & B. Dreyer—Murry & Alan—Lee & Cranston—Patricola—Ilsen & Johnson—Son Dodgers.

BROOKLYN, N. Y.

Prospect (Second Half)—Mel Klee—Hildebrand & Michelena—Burns & Lynn.

Greenpoint (Second Half)—Healy & Cross—O'Brien & Josephine.

Henderson's, Coney Island (Second Half)—Musical Braminos—Malinda & Dade—Ruth Roye—Al Shayne—Berk & Sawn.

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ASBURY PARK, N. J.

Main Street (Second Half)—Joe LeVeux—Tierney & Donnelly—Jack Kennedy & Co.—Doris Duncan—Burke, Barton & Burke—Four Bellhops.

ATLANTIC CITY, N. J.

Clown Seal—Wm. Ebbs Co.—La Pilarica Trio—Pietro—Choy Ling Hee Troupe.

BINGHAMTON, N. Y.

(Second Half)—Blanchette & Devere—Eddie Tanner Co.—May & Hill—Keno, Keyes & Melrose.

BOSTON, MASS.

Boston—Stanley, Gallini & Co.—Bob & Hazel Carlton—Millicent Mower—Jans & Whalen—Doyle & Christie.

Scollaly Square—Vee & Tully—Harris & Holly—Manuel Romaine Trio—Goelet & Hall—Sully & Houghten—Sally Bwwea—Guy & Pearl Magley.

Washington St.—Norman & Jeanette—John Geiger—Enid Markey & Co.—Chung Wha Trio—Florence Rudolph Co.

BROCKTON, MASS.

Strand—Flaherty & Stoning—Ferry Corwey—Pressler & Klaids.

CAMBRIDGE, MASS.

Central Square—Carlleta & Lewis—Ward & Bohlman—McClintock & Bennett—Jack LaVier—Royal Danes.

CARBONDALE, PA.

Irving (Second Half)—The Stenards—Pepito—Leon & Dawn—Eileen.

CHARLESTON, W. VA.

(Second Half)—Spider's Web—Eckert & Francis—Edouard—Stan Stanley & Co.—Rex Comedy Circus.

ELMIRA, N. Y.

(Second Half)—Kessler & Morgan—Gene Morgan—Dave Ferguson & Co.

HAZELTON, PA.

Feeley's (Second Half)—O. K. Legal & Co.—Jean Godfrey—Ulis & Lee—Four McKinley Sisters.

HOLYOKE, MASS.

Victory (Second Half)—Loretta—Kramer & Griffin—Powers & Wallace—Lytell & Faut—Sunbonnettes.

Mt. Park (Second Half)—Jim & Flo Bogard—Jahrl & George—Stenard's Midgets.

HUNTINGTON, W. VA.

(Second Half)—Mildred Parker—Viola May—Kramer & Griffin—Larimer Sisters.

JOHNSTOWN, PA.

(Second Half)—Lawton—Murray Kissen Co.—Sid Gordon—LaMohr Trio—Hazel & Redfield—Adams & Thomas.

LANCASTER, PA.

Colonial (Second Half)—Morell's Dogs—Strad & Legato—Green & Parker—Jungle Bungalow.

LONG BEACH, L. I.

Casino (Second Half)—Miss Juliet—Artistic Treat—Al Herman—Morton & Glass—Cansinos—Diamonds—Jos. Fejer Orchestra.

LYNN, MASS.

(Second Half)—Nelson Waring—Clinton & Rooney—Bobbe & Stark—Johnny Coulon.

MONTREAL, CAN.

Imperial—Inez Courtney & Boys—Al. Striker—Little Cottage—Oscar Lorraine—Smith & Strong—Allen & Canfield.

MORRISTOWN, N. J.

(Second Half)—Four Stars—Shriner & Fitzsimmons—Kennedy & Kramer.

NEW BEDFORD, MASS.

Olympia (Second Half)—Margie Burton—Pitzer & Day—McLaughlin & Evans—Hall & Dexter—The Pearsons.

NEW BRITAIN, CONN.

(Second Half)—McKee Bros.—Ann Sutter—Frey & Jordon—Pot Pourri.

NEW LONDON, CONN.

(Second Half)—Four Locust Sisters—Leigh & Jones—Wm. Kennedy.

NEWPORT, R. I.

(Second Half)—Mack & LaRue—Gene Oliver Trio—Elaine & Marshall—Nellie Arnaut & Co.

PASSAIC, N. J.

(Second Half)—Margaret Taylor—Carlton & DuPree—Sager Midley & Co.—Nerritt & Mann—Sherman & Rose.

PITTSBURGH, PA.

Jones & Johnson—Jack MacLeod—Dillon & Milton—Verabelle Girginia Co.—Wilbat Trio—Joe Whitehead—Visions LaFlame.

Sheridan Square—Murray Kissen Co.—Fid Gordon—Lamont Trio—Hazel & Redfield—Adams & Thomas—Lawton—Nat. & Chas. Shelvy—Hal & Francis—Big City Four.

PITTSFIELD, MASS.

(Second Half)—Chief Caupolican—Freda & Anthony.

SHENANDOAH, PA.

(Second Half)—Wild & Rose—Joe Stanley—Capitol Revue.

TRENTON, N. J.

Capitol (Second Half)—Lime Trio—Wheeler & Delay—Spoor & Parsons—Lord & Edison—Chas. Harrison & Dakin—Malinda & Shuffling Band.

UTICA, N. Y.

Colonial (Second Half)—Cody & Dean—Lew Rice—Chas. & Marie Markwith—Goetz & Duffy—Marcus & Buss—Lloyd Nevada & Co.

WATERTOWN, N. Y.

Olympic (Second Half)—Morlen & Doran—Arthur Finn & Co.—Wm. O'Clare & Co.—Jojo Dooley—Mlle. Ivy & Co.

WHEELING, W. VA.

(Second Half)—John K. Mua—Brad & Inez—Eugene Emmett—Jarrow—Jos. E. Bernard Co.

WHITE PLAINS, N. Y.

Lynn (Second Half)—H. & H. Schelder—Johnson Twins.

YOUNGSTOWN, OHIO

(Second Half)—Tan Arakis—Kane & Dillon—Polly & Oz—Vine & Temple—Westong Models.

NASHVILLE, TENN.

(First Half)—Will Morris—Montana—Kellam & O'Dare—Brown & Whitaker—Lone Star Four. (Second Half)—Powell & Brown—Lang & Haley—Raymond Bond & Co.—Harry Breen & Co.—The Bradnas.

CHATTANOOGA, TENN.

(Second Half)—Sheldons—Sterling—Baxley & Porter—Demarest & Collette—Howard Brockman Revue.

NORFOLK AND RICHMOND

Margaret McKee—Jay C. Flippen & Co.—Mallia Bart & Co.

MARCUS LOEW CIRCUIT

Week of July 2, 1923

NEW YORK CITY

American (First Half)—Pete Orton—White & Grey—Hughie Clark—Bobby Jarvis & Co.—Morey & Corbin—Bert Melrose & Betty Brooks—Barry & Whitledge. (Second Half)—Cooper & Lacey—Taylor, Howard & Them—Farrell, Taylor Trio—Helen Ely—Connors & Boyne—Three Chums—Kanazawa Boys.

Orpheum (First Half)—Selma Braatz & Co.—Dreon Sisters—Merritt & Coughlin—Jas. Kennedy & Co.—Neil McKinley. (Second Half)—Knight & Knave—Villon Sisters—Poster Girl—Al. Raymond.

National (First Half)—Dunedin & Play—Jason & Harrigan—Grey & Byron—Al. H. Wilson—Walter Manthey & Co. (Second Half)—Synco—Mills & Kimball—Righto—Evans & Wilson—Dance Varieties.

Greeley Square (First Half)—Maxine & Bobby—Mills & Kimball—Taylor, Howard & Them—Thos. P. Jackson & Co.—Fox & Burns. (Second Half)—Dunedin & Play—White & Grey—Hughie Clark—Bert Melrose & Betty Brooks—Barry & Whitledge—Four Yllerons.

Delancey Street (First Half)—Swain's Cats & Rats—Villon Sisters—Evans & Wilson—Connors & Boyne—Rule & O'Brien—Amaranth Sisters. (Second Half)—Mazie Lunette—Chadwick & Taylor—Frazer & Bunce—Golden Bird—Barnes & Kennedy.

Boulevard (First Half)—Stanley & Alva—Frost & Morrison—Golden Bird—Fields & Fink. (Second Half)—Warman & Mack—Bob Ferns & Co.—Dave Thursby—Casting Lamays.

State (First Half)—Corinne Himber & Co.—Helen Ely—Frazer & Bunce—Fred. Lindsay & Co.—Jimmy Savo & Co.—Romas Troupe. (Second Half)—John Blondy & Bro.—Carney & Carr—Rule & O'Brien—Sharon Stevens & Co.—Jimmy Savo & Co.

Avenue B (First Half)—Casson Bros. & Marie—Hanson & Burton Sisters—Tower & Welch—Alexander Bros. & Evelyn. (Second Half)—Maxine & Bobby—Flo Ring—Olive Bayes—Judson Cole—Cossler & Beasley Twins.

Lincoln Square (First Half)—Ruge & Rose—Flo Ring—Bob Ferns & Co.—Dave Thursby—Dance Varieties. (Second Half)—LeVeaux—Jason & Harrigan—Fisher & Bertram—Maxon & Brown—Fred. Lindsay & Co.

Victoria (First Half)—John Blondy & Bro.—Northlane & Ward—Sharon, Stevens & Co.—Maxon & Brown—Fred. Bowers & Co. (Second Half)—Betty Washington—Thos. P. Jackson & Co.—Neil McKinley—Romas Troupe.

Palisades Park—Aronty Bros.—Margaret & Alverez—Eight Blue Devils.

Margot Kelly sailed for London last week. She will spend the summer abroad and will return in the autumn to appear here in a new play.

MADISON'S BUDGET No. 18 ONE DOLLAR

My latest and greatest issue; and that's going some. Contents include an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send your dollar to **L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1052 Third Avenue, New York.**

B. F. KEITH'S PALACE, THIS WEEK

SINGER'S MIDGETS

IN THEIR NEW EDITION OF 1923

DIRECTION OF PAT CASEY

BROOKLYN, N. Y.

Palace (Frst Half)—Three Chums—Judson Cole—Cossler & Beasley Twins. (Second Half)—Casson Bros. & Marie—Lillian Morton—Alexander Bros. & Evelyn.

Metropolitan (First Half)—Knight & Knave—Lillian Morton—Farrell, Taylor Trio—Steppe & O'Neill—Linn & Thompson. (Second Half)—Three Wheeler Boys—Merritt & Coughlin—Jas. Kennedy & Co.—Harry Hines—Corinne, Himber & Co.

Gates (First Half)—Valda & Co.—Chadwick & Taylor — Wainwrights — Harry Hines—Kanazawa Boys. (Second Half)—Stanley & Alva—Northlane & Ward—Cardo & Noll—Fox & Burns—Linn & Thompson.

Fulton (First Half)—Cooper & Lacey—Warman & Mack—Foster Girl—Barnes & Kennedy—Four Yllerons. (Second Half)—Selma Braatz & Co.—Frost & Morrison—Carl & Inez—Fields & Fink.

Astoria (First Half)—Three Wheeler Boys—Betty Washington—Fisher & Bertram—Cardo & Noll—Al. Raymond—Casting Lamays. (Second Half)—Ruge & Rose—Dreon Sisters—Bobby Jarvis & Co.—Steppe & O'Neill.

BALTIMORE, MD.

Hippodrome—Kafka & Stanley—Ardell Cleaves—Eddie Clark & Co.—Wilson & Kelly—Melody & Dance.

BUFFALO, N. Y.

State—Francis & Wilson—Arthur Lydia Wilson—Marshall Montgomery & Co.—Lazar & Dale—Mrs. Eva Fay.

BOSTON, MASS.

Orpheum—Faynes— Phil. Davis—Murray & Maddox—Adrian—Brava, Michelina & Trujillo.

CLEVELAND, OHIO

Loew's—Pollyana—Ford & Goodrich—Stars Record—Lewis & Rogers—Lieut. Thetion & Co.

LONDON, CAN.

Loew's (First Half)—Mankin—Earle & Matthews—Mumford & Stanley. (Second Half)—Billy & Arletta—Three Harmony Boys—Billy Melbourne & Co.

MONTREAL, CAN.

Loew's—Diaz Monkeys—Wyeth & LaRue—Carey, Bannon & Marr—Fox & Kelly—Ward & Wilson—Harry Abrams & Co.

NEWARK, N. J.

State—Hubert Dyer & Co.—Weller, Maxwell & Walbank—Al. Lester & Co.—Frank Gaby—Justa Marshall & Co.

OTTAWA, CAN.

State—Raymond Pike—Paul & Georgia Hall—Harry Mason & Co.—Bernard & Leona—Seven Honey Boys.

PROVIDENCE, R. I.

Emery (First Half)—Chas. Deagon—Barry & White—McNally, Kelly & DeWolf—Jean Granese & Co. (Second Half)—Page & Green—Corinne Arbuckle—Foster & Seamon—Grazer & Lawlor.

TORONTO, ONT., CAN.

Yonge Street—Wyoming Duo—Ubert Carlton—Chick & Tiny Harvey—Matthews & Ayres—Bryon Bros. & Co.

WASHINGTON, D. C.

Strand—Lucy Gillette & Co.—Hidden Voices—Herbert Denton & Co.—Nelson & Parish—Kee Tom Four.

PANTAGES CIRCUIT

Week of July 2, 1923

TORONTO, ONT., CAN.

Pantages (Six days—open Saturday)—Gen. Pisano & Co.—Conroy & O'Donnell—Clark & Story—Ruloff, Elton & Co.—Hampton & Blake—Chas. Ahearn.

HAMILTON, ONT., CAN.

Pantages (Six days—open Saturday)—Gintaro—Harry Coleman—Kitner & Reaney—La Petite Revue—Fein & Tennyson Opera Co.

CHICAGO, ILL.

The Cromwells—Herman & Briscoe—Dalton & Craig—Les Gelles Trio—Barton Revue.

MINNEAPOLIS, MINN.

Passing Parade—Fred Ardath & Co.—Betty Byron—Little Yoshi—Burton Sisters.

EDMUNTON, CAN.

(Full week)—Wilfred Du Bois—Francis & Day—Alexander Opera Co.—Dobbs, Clark & Dare—Dixieland to Broadway.

CALGARY, CAN.

(First Half)—Selbina & Nagel—Renzetta & Gray—Aleko—Clark & O'Neill—Canadian Vet. Band. (Second Half—Travel.)

SPOKANE, WASH.

Prevost & Goulet—Cornell, Leona & Zippy—Yvette & Co.—Grew & Pates—Corralini's Animals.

SEATTLE, WASH.

Winton Bros.—Jones & Sylvester—Latell & Vokes—Jack Powell Sextette—Foley & Leture—Roy & Arthur.

VANCOUVER, B. C.

Petrams—Nay Bros.—Casson & Klem—Georgia Minstrels.

BELLINGHAM, WASH.

'Ziska—Ulis & Clark—Night in Spain—Jack Strouse—Jack Hedley Trio.

TACOMA, WASH.

Adonis & Dog—O'Meara & Landis—Poole's Melody Maids—Youth—Downing & O'Rourke—La France Bros.

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PORTLAND, OREGON

Lewis & Brown—Knowles & White—Harry Downing & Co.—Marion Claire—Long Tack Sam—Les Claddons.

TRAVEL

Leon & Mitzi—Purcella & Ramsay—Juliet Dika—Clay Couch & Co.—Kranz & White—Three Falcons.

SAN FRANCISCO, CAL.

McBanns—Connolly & Francis—Telephone Tangle—Gallerini Sisters—Warren & O'Brien—Gautier's Toy Shop.

OAKLAND, CAL.

Martinett—Conn & Albert—Klass & Brilliant—Francis Renault—Geo. Mayo—Dance Evolutions.

LOS ANGELES, CAL.

Laurie Devine—Frankie & Johnny—Harry Seymour & Co.—Chuck Haas—Callahan & Bliss—Whitehead & Band.

SAN DIEGO, CAL.

Castleton & Mack—Cronin & Hart—Speeders—Walter Weems—Sheiks of Araby.

LONG BEACH, CAL.

The Whirl of the World.

SALT LAKE CITY, UTAH

Phil LaTosca—Sid Gold & Bro.—Honeymoon Ship—Carl McCullogh—Alexander.

OGDEN, UTAH

Allen & Taxi—Princeton & Vernon—Dummies—Nan Halperin—Pasquali Bros.

DENVER, COL.

DeLyons Duo—Burke & Betty—Ned Norton & Co.—Regal & Moore—Reno Sisters & Allen—Hori Trio.

COLORADO SPRINGS AND PUEBLO

Sensational Togo—Five Chapins—La Pine & Emery—Marriage vs. Divorce—Finlay & Hill—Wille Bros.

OMAHA, NEB.

Equili Bros.—Chick Supreme—Ross & Roma—Lewis & Norton—Bob LaSalle—Joe Jackson.

KANSAS CITY, MO.

Hope Vernon—Dewey & Rogers—Cave Man Love—Davis & McCoy—Harvard, Holt & Kendrick.

MEMPHIS, TENN.

Schepp's Circus—Tony & George—Lillian Burkehart & Co.—Chas. Howard & Co.—Hubbell's Singing Band.

DETROIT

Regent—Santiago Trio—Ross & Roma—Steve & Green—Morin Sisters—Vardon & Perry—Hannaford Family.

Miles—Lumars—G. & E. Parks—Carlson Sisters—Sherman, Van & Hyman—Vallecita's Leopards.

VAN CURLER RELEASED

Robert Campbell, manager of the National theatre and Gus Bothner formerly booking manager for Charles Frohman, Inc., have acquired the lease of the Van Curler Opera House, Schenectady, N. Y. for next season. Mr. Bothner will be resident manager and open the house for the season on August 20th. The theatre will play first class road attractions for one and two nights. This season the house was devoted to dramatic stock under the management of William Wright.

B'WAY PLAYERS IN CANADA CO.

Harold Shubert and Evelyn Nichols, who have been appearing with the "Abie's Irish Rose" company at the Republic Theatre, New York, were delegated to open last Monday with the Canadian company in their respective roles of the play, at the Orpheum Theatre, Montreal. They will remain with the Canadian company for two weeks and then return to the ranks of the New York company.

"UNCLE TOM" AGAIN

CHICAGO, June 23.—Kibble's "Uncle Tom's Cabin," the barometer of show business in the Middle West, which starts its season every year at Mt. Clemens, Mich., before other shows open, is to begin its tour on August 6 this season. This is a little later than usual.

LAMPE FORMS BAND

Del Lampe, son of J. Bodenwaite Lampe, and formerly leader of Vincent Lopez's number two orchestra, has organized a fourteen-piece combination which is now being rehearsed under the coaching of J. Bodenwalte Lampe.

ANNOUNCEMENT

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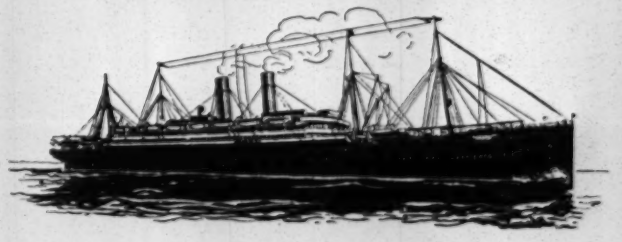

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ONE WAY $75
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THOMPSON & COVAN

In last word of dancing. After a successful season in vaudeville, sailing with Plantation Revue to open at the Pavilion, London, England.

ORCHESTRA NEWS

GOLDEN WINS POINT

The first skirmish in the action of Specht vs. Golden was won by Ernie Golden when the justice of the City Court before whom Specht's motion for a summary judgement before trial, supported by affidavits stating that Golden's defence was not bona fide was heard denied the motion. Golden had affidavits showing that he was putting up a bona fide defense to the action and the case will have to go to trial at a later date.

Specht, in his complaint, set forth that Golden owed him $1,285 as commissions on work secured by Specht for Golden, specifying the latter's engagement at the Strand Roof and other places. He also claims a breach of contract on the part of Golden in that Golden had agreed to furnish Specht with arrangements at the rate of one a week but after providing Specht with a number of arrangements discontinued.

In his defence Golden says in part: "I further say that this action that Plaintiff has instituted against me, advertising that he has inserted in newspapers mentioning me in an endeavor to prevent people doing business with me, letters he has written to people who proposed to do business with me, advising them against it, and efforts he has made to take away my musicians are all part of the vicious campaign by the plaintiff to destroy my efforts to make a living in competition with him." Golden, through his attorney, Mr. Goldie of Goldie and Gumm, 1540 Broadway, goes on to say that Specht agreed to organize and manage an orchestra for Golden but failed to do so. That the only man engaged by Specht of the ten men in Golden's orchestra was Verne Roberts. That Specht, although he had promised Golden the use of his name because of its good-will value, had never allowed Golden to use his name, Golden submitting affidavits and pictures to bear out this claim.

Golden further stated that Specht said, at the conclusion of Golden's engagement at the Strand roof, that Specht had no engagement for the defendant and that it was at this time that defendant organized an orchestra for vaudeville and secured the booking for the same, not using Specht's name to secure this booking and never using Specht's name in connection with the billing of the orchestra. In bearing out this contention Golden submitted affidavits from those in the Keith offices connected with the booking of the act. Golden also claims that he was damaged by a letter Specht wrote to Mr. King of the Victor Talking Machine Company claiming that he had heard negotiations for recording were on between King and Golden and purporting to warn King that Golden was not a free agent but was under the direction of Specht.

ORCHESTRA MEN IN MOVIES

Joe Termini, formerly conducting his own orchestra in vaudeville, and Lou Reed, formerly of Reed and Tucker, have signed a contract with Gloria Swanson which calls for their services for the next fourteen weeks in the picture that Miss Swanson is now engaged in making, and which deals with the stage. Besides playing in the orchestra pit during the course of the performance that is being filmed, Termini and Reed play parts as actors, doing much of the turn they did when they appeared in vaudeville together.

ROMANO AT "THE TENT"

Phil Romano and his Rain-Bo Orchestra are opening a new roadhouse outside of Albany known as "The Tent," and will remain there until September. Romano is featuring his new song "Sweet Little Girl" to good advantage up-state.

BALDWIN FOR LONG BEACH

Buddy Baldwin and his orchestra will be located at Castles-by-the-Sea, Long Beach, L. I., after July 1. Eddie Elkins' Orchestra will take his place at the Hotel Nassau after that date.

BAND PLAYED "HOW DRY"

Peter de Noto, leader of the band that played "How Dry I Am" in front of the grandstand during the course of the Jubilee Parade and found to his sorrow that no matter how dry he was he had no right to tell the world and the reviewing officials about it is now singing "The Union's Gonna Get Me Blues" to Commissioner Whalen. After de Noto had played the modern national anthem in front of the grandstand and went to collect his pay he found that he wasn't going to get it, as Commissioner Grover Whalen felt that this rendition was an insult to the officials. Newspapers carried stories to the effect that the bandmaster was going to sue for his money which brought forth the following wail from the musician:

"I would like to apologize to you for playing 'How Dry I Am' in front of the grandstand on May 26. Mr. Whalen, please believe what I am telling you: it was not my idea to play 'How Dry I Am.' It was the policemen in front of my band that told me to play that.

"They said the people and spectators would cheer and applaud us.

"Yesterday I visited Mr. Cuvillier, but it wasn't to sue you or the city. It was just to get some advice, for I have no intention to sue anybody. Somebody must have started a rumor that I intended to sue you and now the papers are full of it.

"Please, Mr. Whalen, you can see that it is all a mistake, so do not be sore at me, for I am a very good Democrat. I am even willing that you should not pay me if you will only pay the musicians and the drum corps because in two weeks, if the musicians are not paid, I will be discharged from the union.

"I feel very bad because all the other leaders have paid their men except me and everybody starts to talk that I do not intend paying. So it looks black for me."

DORNBERGER IN "SCANDALS"

Charles Dornberger and his orchestra opened with George White's "Scandals of 1923" last week and again scored one of the hits of the show. The orchestra has been equipped with a new set of gold Buescher instruments and are dressed completely in white Tuxedo suits. There have been several changes in the nine-piece combination since last year, the personnel of the orchestra now including:

Charles Dornberger, leader, saxophones; Emil Seidel, piano; Earl Carpenter and Fred Blondell, saxophones; Frank Ventre and Norwood Henderson, trumpets; William Becker, trombone, and Walter J. Lustig, tuba and bass. Almost all of the men double on other instruments.

This organization was last year placed by the Paul Whiteman office in the "Scandals" to follow Paul Whiteman and his orchestra when the show went on the road. This year White offered Dornberger a new contract and the leader, after deliberating for a while, accepted.

Dornberger has written a new song in collaboration with Lew Daly, entitled "'Neath Western Skies," which has been accepted by Feist for early release.

SHIFTS IN CABARET ORCHESTRA

Several shifts in the larger Broadway cabarets occurred last week. Benny Selvin, who had been playing at the Pavilion Royal returned to the Moulin Rouge after being absent for almost a year. Joe Raymond closed at the Palais Royal and is slated to replace the colored orchestra and show at the Pavilion Royal, the Palais Royal closing for the summer. Joe Gibson, who formerly appeared at the Moulin Rouge will probably leave next week for Cleveland to play in one of the larger dance places there.

JAMES WRITES A NOVELTY

Billy James, Philadelphia orchestra leader, has written a new song, "Cut Yourself a Piece of Cake," which has been accepted by Leo Feist for immediate release.

SECOND SUCCESSFUL SEASON

THE TUNE TALK OF NEW YORK

Charles Dornberger

and His Orchestra

Again featured with George White's "Scandals"

GLOBE THEATRE, NEW YORK, INDEFINITELY

GROSSO AT SCHULTE'S

Elmer Grosso and his orchestra, a seven-piece versatile combination, are now playing at Gus Schulte's "Ben Hur" for the season. This combination was originally engaged with the understanding that one week's notice by either party would terminate the engagement. After the opening night Schulte proposed a four-months' contract with an option of two additional months at another establishment which is to be taken over by the Ben Hur management in the fall.

The combination consists of some of the men who toured with Grosso during the 1922 tour of the Happy Six. Elmer Grosso directed and managed the outfit on the road.

DAVIS BAND ON LONG ISLAND

Meyer Davis' office last week announced that they had placed an orchestra at Glenwood Lodge, Glenwood Landing, Long Island, for the summer season and also had again booked the orchestra at the New Ocean House, Swampscott, Mass., for the summer.

Another Meyer Davis orchestra is being headlined on the Loew time, the billing reading "Meyer Davis presents Lew Vytt and his Southern Serenaders in a Jazz Jamboree."

DEHLER AT TERRA MARINE

Joe Henry's Orchestra Service has placed Larry Dehler and his "Artists of Syncopation" at the Terra Marine Hotel, S. I., for the summer. Henry has also placed "Sud's Syncopators" at the Tennanah Lake Hotel, Roscoe, N. Y., and a ladies' orchestra for William Hoag, Keansburg, N. J.

HENRY IN WASHINGTON

Tal Henry and his orchestra have been engaged to furnish the dance music for the summer at the George Washington Hotel Roof Garden, Washington, D. C. This nine-piece combination appeared last season at the William Henry Hotel, Pinehurst, N. C.

BARTLETT ILL AT HOME

William Bartlett, for many years orchestra leader for the Shuberts and more recently musical director of the Shubert Crescent Theatre, has gone to his home in Montpelier, Vt., to recover from a complete physical breakdown. His physician has told him that he is in extremely poor health and must have absolute rest and a change of surroundings.

BALDWIN AT THE NASSAU

Buddy Baldwin and his orchestra continue successfully on the Veranda Del Mere, at the Hotel Nassau, this being their third consecutive season at that resort. Sol Lowe, violin; Jack Condon and Bob Fallon, saxophone; Saul Maltz, trumpet; Fred Frank, piano; Stan MacGovern, banjo, and Director Baldwin compose this popular septette.

DOERR BAND DISBANDS

Clyde Doerr's orchestra, after playing several weeks in vaudeville following their closing at the Hotel Congress, Chicago, have disbanded for the summer, the men going to their homes for a vacation. The orchestra will come together again in September when Doerr will prepare to reenter on his engagement at the Congress.

ELKINS FOR NASSAU

Eddie Elkins, who opens at Castles-by-the-Sea, Long Beach, on June 19, will also furnish the music at the Hotel Nassau for the summer. Buddy Baldwin, who has been furnishing the dance music at the Nassau for the past few years, will remain in charge there with his same orchestra for the summer.

RUSSO WRITES A SONG

Dan Russo, leader of the Oriole Orchestra at the Edgewater Beach Hotel, Chicago, has, in conjunction with Gus Kahn and Phil Boutelje written a new dance song, "Old Kentucky Blues," which has been accepted by one of the New York houses for early release.

PALACE THEATRE NOW, WEEK OF JUNE 25

EDNA DAVE

LEEDOM AND STAMPER

Direction THOMAS J. FITZPATRICK

NEW THEATRE BUILDING PLAN

Edward B. Kinsila, theatrical architect, who drew the plans for the New Amsterdam Theatre and other theatres built by Klaw & Erlanger, recently returned from Germany and announced that he was preparing to organize a company for the purpose of building a chain of theatres which would be constructed of concrete and poured gypsum, each to cost $100,000 complete and seat 2,500 people. Each of these theatres is to have a rapid interchangeable stage which is said to be a decided improvement on the revolving type of stage such as was used for the production of "Johannas Kreisler" at the Apollo Theatre by the Selwyns early this season.

According to the plan of Mr. Kinsila the theatres could be built without the employment of skilled labor, which today is the most costly item in construction. The plan calls for the employment of ordinary labor and using ordinary labor methods. The outer walls of the theatres are to be built of concrete, with poured gypsum being used for the inner walls and the floor. Gypsum, it is claimed, is the most fireproof method of construction in the civilized world. It was used by the ancient Greeks and is now being used by the modern builders by being poured by unskilled labor into prepared moulds into masses which quickly harden into floors that give the greatest strength commensurate with the lightest weight. By covering the gypsum with a light coating of thin concrete the surface is absolutely impervious to water.

The outer walls are to be constructed of machine pressed blocks, which would eliminate a great degree of waste. The greater portion of the labor used in the construction of these blocks is the unskilled labor employed in moulding them. The entire work of laying the poured gypsum floors is by unskilled labor. Only the preparation of the forms is partially by skilled labor, where carpenters are used.

The inner walls of the structure are to be composed of thin panels of gypsum walls, painted or stencilled in true ancient Greek Doric style, which it is claimed bring about the most suitable and artistic decoration for a theatre. Colored in the correct shade of yellow it is said to have a highly valuable reflective quality for light and is most restful for the eyes.

The auditorium of the theatre, which was designed by Prof. Max Littman of the National Theatre, Muenchen, Germany, is to be constructed in the form of an elongated triangle, with the widened end at the rear. The plan calls for an orchestra and three balconies. The lower floor is scheduled to hold 664 persons and will be arranged in eighteen rows, each row five inches above the preceding row, so as to give the spectator an uninterrupted view of the entire stage. Back of the orchestra chairs will be three groups of four closed boxes each, with small retiring rooms behind each, which will accommodate nine persons. Above these boxes on the parquet floor are to be a dozen loges each holding nine people.

Between each row of seats there will be thirty-six inches of space which will permit people to go to and from their seats without disturbing people and causing them to rise.

At each side of the lower floor will be descending aisles, separated from the regular seating aisles by a row of posts and separating curtains that will divide the auditorium from the portion reserved for cloak room space. These cloak rooms will be provided with pairs of descending dumbwaiters that go to the basement, where commodious quarters will be located for the storing of the patrons' wearing apparel.

Above the parquet floor where the dozen loges are to be located there will be two balconies which combined will seat 1,600 people. From the rear of the upper balcony the patrons will have access to a chute which will carry them to the street in twenty seconds and land them on their feet. This chute can be used in case of danger for the upper portion of the house as well and Mr. Kinsila says will empty the entire floor of its patrons in less than two minutes.

The rapid interchangeable stage to be used in the theatres was conceived by Adolph Linnebach, who is the registeur of the National Theatre at Meunchen and who has already installed this type of stage in the National Theatre at Copenhagen as well as in half a dozen German theatres.

According to the Linnebach plan the usual revolving stage employs as much surface as the scene to be depicted there warrants, generally from three to six scenes, which is overcome through his method by a simple turning of the required small section that is absolutely necessary, a quickly changed scene can be accomplished. This method, it is said, is highly profitable in time and space saving.

It is said that it is often the custom to show closed interiors that later expose the open landscape or the reverse. For such a purpose a larger area of the ordinary revolving stage is necessary and a smaller portion for the enclosed scenes, and consequently a great waste of space in theatrical performances requiring many changes of scene.

The object of this invention is to illuminate and economize this waste of space. To accomplish this the revolving stage area is arranged into three or more smaller revolving platforms, placed approximately tangent to each other, upon which the various scenes may be placed and revolved. Should there only be a limited amount of scenes required the revolving platforms can be erected on the stage, but if the scenes are more numerous a similar arrangement of revolving platforms are in the basement directly beneath those on the stage level. These platforms are so arranged that the revolving points of each platform are perpendicular and in the same axis, each above the other. They are connected with each other by a fixed framework, which can be raised or lowered simultaneously by levers or other force so that the lower platform may come to approximately the stage level, while the upper platform may at the same time disappear to the hidden regions above the gridiron or proscenium arch.

This plan has been found very practical in Europe and in some plays where thirty-six scenes are used the changes of scene were made in as rapid time as five seconds.

This type of stage, the theatre auditorium proper and furnishing of the theatre to make it ready for production, Mr. Kinsila says, can be all done for $100,000. At the present time he has taken up the proposition with several well known New York theatre owners who are examining models of the new project.

ASKS RECEIVER FOR HILL

Frederick V. Peterson, who recently obtained a judgement of $10,128 against Gus Hill, producer, made application last Saturday to the Supreme Court for the appointment of a receiver for the property of Hill, and sale of assets to pay the judgement which he is unable to collect.

In his complaint, filed through Gilbert, Campbell & Barranco of No. 14 Wall street, Peterson asserts that Hill formed three dummy corporations to which he transferred all his assets, including a valuable home in Locust Point, N. J., to conceal his assets from creditors and prevent him particularly from collecting a judgement.

Estelle Hill, wife of the producer is named also in the complaint as well as the three corporations, the Wellington Investment Company, the Hillok Amusement Company and the Wellok Company, Inc., all defendants in the action started by Peterson in effort to collect the judgement obtained by him on November 8.

BARNES CAR IN FIRE

One of the Al. G. Barnes advance cars was in the Pennsylvania R. R. Broad St. station when the station was badly damaged by fire Monday, June 11. The fire started about 12:55 A. M., and the men on the car who were all in their berths at that time all got our safely. The car was blistered from the intense heat and damaged by water and smoke.

FLOYD KING IN NEW YORK

Floyd King of the Sanger show was in New York a few days last week and left again to join the show in Western Penna. Mr. King reports that his Show is playing to good business despite the hot weather.

"GREAT MOGUL" NEWING PLAY

De Witt Newing has written a drama entitled "The Great Mogul," the production of which he is negotiating with Augustus Pitou for next season.

RASTELLI RETURNS FROM U. S.

LONDON, June 25.—Enrico Rastelli has returned from America and opened at the Victoria Palace for a tour of the halls.

ANNIE RUSSELL LIFE MEMBER

Miss Annie Russell has been made a life member of the Actors' Equity. Miss Russell was one of the pioneer members and has been strong for the organization ever since.

NO FIRES IN THEATRES

PARIS, June 25.—According to results recently announced, the municipal laboratory of Paris has completed a series of successful experiments that prove they have discovered a new and sure method of prevention of scenery, curtains and other theatrical accessories from catching fire.

Back before the war, in 1912 and 1913, a commission composed of chemists, scene painters and theatrical directors was formed to study the best methods of preventing fires in theatres and under an ordinance passed in 1908 all theatres were required to use only non-inflammable scenery, but it was found then that all existing ways of employing fireproof accessories affected the original coloring of the scene. This ordinance was never strictly enforced.

In the experiments conducted in the municipal laboratory two pieces of scenery were sprinkled with alcohol and then ignited. The one that had not been treated according to the new formula burned up in less than a minute, while the other, after the alcohol had burned out, remained unscarred. The experiment was also tried on flimsy materials, such as tulle and muslin, with the same results. The formula is not given in detail, but borax and boric acid are mentioned as two of the principal ingredients.

HETTY KING WINS LIBEL SUIT

EDINBURG, June 25.—Hetty King, music hall artist, who has played the world round, won a suit for £500 from the Glasgow *Weekly Record* for the printing of an alleged interview in which she was reported to have severely criticized American audiences.

According to the interview, Miss King said the American audiences were dull and slow on account of prohibition, and that her act suffered. Miss King denied that she had ever given such an interview and claimed that its publication would hurt her in America, especially as she plans to return to that country soon.

"When I read the article I cried and cried, and I could not sleep for nights," she said. "The Americans were most kind to me and they took me to their hearts."

The newspaper denied the libel and claimed that the article was based on an interview supposed to have been given by Miss King in America to a journalist who has since died.

"JACK STRAW" CLOSES

LONDON, June 25.—"Jack Straw," after being successfully revived, is closing at the Criterion Theatre. It is to be followed in the house by "Send for Dr. O'Grady," Canon Hannay's play. Sir Charles Hawtrey and Margaret Bannerman will appear in the leading roles.

EMPIRE TO REMAIN OPEN

For the first time in its history, the Empire Theatre will remain open during the summer. Alice Brady and her play "Zander the Great" are responsible.

MISS FRANCES WILLIAMS and MISS VANNESSI

THE BLONDE AND BRUNETTE

WITH ARTHUR FREED, THE COMPOSER, AND JACK GIFFORD, RIVERSIDE THIS WEEK. PALACE THEATRE, NEW YORK, NEXT WEEK.

DEATHS

ALFRED W. KORFF, actor, well known in motion picture circles, as well as the legitimate stage, died last week at his home, 46 Union street, Jersey City, N. J.

Mr. Korff made his last appearance on the speaking stage in "The Squaw Man" about three years ago. Among the other plays in which he was prominent are "The Christian," "Oliver Twist," "A Temperance Town" and "The Vinegar Buyer." His last screen success was "Inside of the Cup." He is survived by a sister, Mrs. Louise Gaemer.

HENRY PIERSON, one-time matinee idol and more recently superintendent of the Earl Carroll Theatre, died at his home in Elmhurst, L. I., last Thursday. He was once America's matinee idol, and a compatriot of Booth, Barrett and Joseph Jefferson.

Pierson began his theatrical career as a call boy at Ford's Theatre, fifty years ago. Subsequently he became actor and manager. When age finally forced him out of action, his passion for the stage inspired him to continue to do his bit as arbiter of the stage door, at which he could sit and dream and still remain part of his beloved theatre.

PETER MARSHALL, formerly one of the Marines in the play "Rain" died on Saturday at the Boston Hospital. Marshall was a peculiar character. Immediately upon receiving his salary each week he would visit the lodging houses on the Bowery and distribute all that he did not actually need for his immediate needs.

His relatives are unknown and the hospital is making inquiries in an effort to discover their names and addresses.

MACEY HARLAN, well known film character actor, died on Sunday of last week, at Saranac Lake. Mr. Harlan played with all of the leading film companies and was in great demand as an interpreter of Desert and East Indian types. Most of his work was done for the Cosmopolitan company, and his last appearance with it was in "The Face in the Fog." Several months ago Harlan came East from the Coast where he had just completed some work in "Bella Donna" with Pola Negri, and told friends that he would be at the resort if they wanted him. The news of his death came as a shock being that he was thought to be in fairly good health.

PHOEBE GILBERT, sister of Adele Williamson, died recently after a long illness. She was formerly known professionally as one of the Gilbert Sisters in the Variety theatres.

DORIS RANKIN MARRIED

CHARLOTTEVILLE, Va., June 25.—Doris Marie Rankin, former wife of Lionel Barrymore, was married last week to Captain Malcolm R. Mortimer, English writer and dramatist. They were married at Frederick, Md., after having obtained a license at Winchester, Va., but the news did not become known until the couple arrived here at the country home of Mrs. H. F. Grant, near Rio.

LESTER GOWNS FOR FASHION SHOW

The Associated Fur Industries of Chicago have commissioned Lester, Chicago's foremost theatrical costumer, to design and execute the costumes for their forthcoming Million-Dollar Fur and Fashion Exhibit to be held at the Marigold Gardens, Chicago, from July 30 to August 12. Lester is now taxing the ingenuity of his creative brain for fashions with which to dazzle the feminine eye.

BECKWITH IN HAVANA HOSPITAL

Walter Beckwith is in a hospital in Havana Cuba, suffering from a bite on the hand from his lion, Jim. He was playing with the big beast, who although in play, gashed his hand badly. Blood poison set in and Beckwith was then sent to the hospital. He is said to be recovering and is expected to return to New Yoork as soon as he is able to travel.

OUTDOOR OPERA POSTPONED

The second outdoor performance of opera at the Polo Grounds, originally scheduled for this week, has been postponed until next Wednesday evening. The erection of a larger and more adequately equipped stage is given as the reason for postponement. The performance will include a double bill. "Cavallieri Rusticana" and "Pagliacci."

GATTS TO STAR MRS. WHIFFEN

Mrs. Thomas Whiffen, who has not been starred in a play during the past forty years, will again enter the rank of stardom next season when George M. Gatts will have her heading a company on Robert L. Dempster's new play, "Sweet Mother."

GENTRY SHOW DOING WELL

The Gentry Brothers and James Patterson Combined Shows, after having played as far east as Media, Pa., are now routed west again. The show, which is carried in fourteen cars with one ahead, has so far played to very good business but has suffered from a shortage of help, Jess Adkins, the manager, experiencing difficulty in getting the show on the lot and up in time for matinees, but succeeding nevertheless.

The program is well arranged and includes dogs, ponies, mules, goats and monkey acts, also trained wild animals, five performing elephants, twelve high school horses and several clever circus acts. The show opens with a spectacle, "The Child's Dream," in which all the performers and animals are used.

Miss Harris is the prima donna; Miss Casteel presents elephants, riding monkeys, leaping greyhounds and dogs; Miss Brown presents elephants and a troupe of trained goats; Miss De Vern and Miss McFarland conduct the pony drills; John Myers is in charge of the big lion act; the Matlock Trio perform on the swinging and revolving ladders and do a wire act; Allen and Lee have a balancing act; Miss Lee does the sensation slide; LaRose and LaRose have an act on the revolving ladders; the Misses Kennedy, Harris and Rolf do the trapeze work; Robert Wright has the hurdling mules; and J. A. Casteel a sixteen pony drill.

Ed. Limoges, the producing clown, is assisted by Roy Albright, Mickey Blue, Howard Walsh, Jimmie Arnet, Fred Myers, Eddie Scott, Leo LaRose and James DeCobb, the feature of their work being the clown band and several very funny walk-arounds. H. MacFarland is equestrian director, assisted by J. A. Casteel.

JOLSON HAS "SCREEN FRIGHT"

(*Continued from page ??*)

torney for Jolson called the Griffith office on Friday and informed them that the star was "sick and hysterical" and could not appear that day.

Friends of Jolson along Broadway were not at all surprised at his abandonment of his picture career. As prior to signing the contract Jolson stated that he knew how good he was with black make-up on but did not know how he would register on the screen as he would have no "gags" there. Jolson told his friends that under no circumstances would he sign a film contract unless he were privileged by the makers to decide after the picture had been completed, whether or not it should be released. He contended that should he fail on the screen even in one picture that it would hurt his stage reputation and concert work which he intends launching on within the next year or so.

"KANDY BOX REVUE" CLOSES

SAN FRANCISCO, June 25.—"The Kandy Box Revue," said to have been sponsored by Loper B. Laidlow in an endeavor to star his wife, Betty Baird, closed at the Casino Theatre, here, after two weeks of very poor business, due, in a large measure, to the poor calibre of the entertainment offered at the $1 top. Laidlow is supposed to have dropped $20,000 in the experiment. The Will King show, which was vastly superior in every way, played the same house for a long time at a 60-cent top, and this also made it difficult for "The Kandy Box Revue" to do business. It is possible that the house will shortly be reopened with a melodramatic stock company at a 50-cent top.

PICTURES OUT OF LOBBY

George White after a request made by the Society for the Prevention of Vice and Crime on Wednesday withdrew a large portion of his lobby display of paintings of various female members of the cast of his "Scandals" show at the Globe Theatre. The display was said to be a daring one and attracted so much attention that some one notified the society and the request was made that White withdraw all pictures that were not fully draped or covered.

Six were taken out of the frames.

BROADWAY SHOWS

(*Continued from page 3*)

lies, at the New Amsterdam, in their new Summer regalia and with the first night list in vogue, managed to play to the capacity line. Of the two new attractions which opened last week that registered as hits, "Helen of Troy" had the edge in attendance on the George White "Scandals" that evening. The attraction at the Selwyn was a practical "sellout," while the White show sold its entire lower floor and first balcony, but was badly neglected in the upper shelf.

The other musical shows did not fare so well that evening, as one of them was ordered to close on Saturday night. This attraction is "Dew Drop Inn," at the Astor Theatre. In the dramatic field the only shows which were able to muster more than half a lower floor were "Rain," "Seventh Heaven," "Merton of the Movies," and "Aren't We All" at the Gaiety. The other dramatic attractions were hard hit, and it is most likely that at least three, if not four, of them will be withdrawn this Saturday night. The shows which may suspend are "Mary the Third", "Not So Fast," "Up Town West," and "Give and Take" at the Central Theatre.

"MOLLY DARLING" TO TOUR

Moore and Megley's musical comedy "Molly Darling" which closed its season at the Colonial theatre, Boston, last Saturday after playing its third return engagement in that city during the present season, will be sent on tour again next season. The show will begin its season in Detroit on Labor Day and is scheduled to play a return date in Chicago early in October at the Colonial theatre. The attraction opened its engagement last Summer in Chicago at the Palace theatre early in June with Richard Carle heading the cast at the time. Jack Donoghue who has been at the head of the cast since the play was seen in New York this season will again be with the attraction next season.

DEWITT AT ROCKAWAY

Jim DeWitt and his Harmonists opened at Murray's Seaside, Rockaway, for their twenty-fifth season at this summer pavilion. Besides his combination of nine pieces DeWitt has added Joe Lindwurm, trumpet, and Herbie Holland, trombone, late of Mammy Jinny and her Georgia Band, an act that has been appearing in Keith Vaudeville.

DeWitt, although he has been in the orchestra game a long while, has managed to keep abreast of the times and his combination ranks with the most modern of dance orchestras.

BIG INCREASE IN LICENSE FEE

Although showmen in the several expositions and shows playing in Greater New York claim that business does not warrant such a high fee, Mayor Hylan last week signed the new license bill which calls for a sum of $50 to be paid for a license, non-transferable, for each show, ride and concession playing within the greater city. The former fee was $25.

ENDURANCE DANCERS IN ACT

Two teams of world champion endurance dancers have been grouped into a vaudeville dancing act to be known as the Marathon Four. The act is now being rehearsed by Jack Blue and will shortly be seen in the local theatres. The teams comprising the act are Billy Kish and Frances Mercer, and Sampson Held and Ann Powers.

OLIVE TELL IN STOCK

ROCHESTER, N. Y., June 25.—Olive Tell returned here for the first time in eight years to head the Lyceum Players at the Lyceum Theatre today for the balance of the stock season which ends early in August. The play being presented this week is "The Exciters" by Martin Brown.

PRESIDENT STOCK CLOSES

WASHINGTON, D. C., June 25.—The President Theatre Stock closed on Saturday after a record breaking run of "Abie's Irish Rose." The intense heat cut short the run which would have continued. The theatre will reopen about August 15.

LETTER LIST

LADIES

Bethel, Sibyl
Blackburne, Isobel
Bonita, Mlle.
Brandon, Belle
Cecil, Mildred
Chadwick, Una
Costello, Anna
Earle, Julia
Georgette, Miss
Hearne, Lillian
Hynes, Agnes L.
Jones, Fannie
Kennedy, Eleanor
Kirby, Zita, Lyons
La Barr, Bernice
Leroy, Mary
Mathus, Clara
Meadows, Francis
Morgan, R.
Peterson, Vivian
Reed, Dot
Reinhard, Mrs. John
Roberts, Nellie
Thorne, Buddie
Wallace, Mildred
Winfield, Emma

GENTLEMEN

Bertram, Robert H.
Binder, Fred
Conn, Hugo
Fraser, Gordon
Hammond, Al
Kohler, T.
Lalla, Eugene
Lavine, Chas. W., Jr.
Layden, John R.
Leone, Edwin J.
Mansell, H.
McAllister, Rich.
McDermott, Billy
Mulbaur, Otto
Pandur, Billy
Posty, Walter A.
Stillman, Mr. & Mrs.
Watkins, G. M.
Weir, Jack & Tommy
Wyse & Brae.

GERALD GRIFFIN SAILING

Gerald Griffin, the Irish singing actor, sails for London this week, where he will produce a play by Cecil de Mille entitled "The Royal Northwest Mounted," the central character of which is an Irishman. Griffin has also secured the rights for several of Chauncey Olcott and Fiske O'Hara's former successes. He will appear under his own management.

In addition to appearing with his own company Griffin intends producing several other plays, among which is a new play, by Ralph Thos. Kettering and Lincoln J. Carter, entitled "The Crash." It is a mystery play and is full of thrilling situations for which Carter is noted.

Griffin has toured Australia and Africa a great many times under his own management, with great success and believes he can repeat that success in England. Associated with him will be Edward Delaney, who has managed practically all of Griffin's tours of various countries.

ELSIE COLE IN GORGEOUS GOWN

CHICAGO, June 25.—Elsie Cole, prima donna of the new revue at the Rainbo Gardens, has proven a sensation, not only through her splendid singing voice, but also because of her gorgeous gowns. Last week she flashed a new one designed by Lester that immediately struck a popular note with feminine Chicago, who have since been besieging him with orders for duplicates. The fabric of the new gown is Lester's own conception of the colors of the King Tut era, combined with a touch of modern style to give it the proper snap.

POLLACK SHOWS FOR CONVENTION

Irving J. Pollack's "World at Home" shows will play New Jersey Firemen's Convention next week beginning July 2.

There are a number of openings for shows for week and balance of season and no exclusives will be sold.

The shows this week are at Eddystone, Pa.

NEW PLAY FOR O'HARA

De Witt Newing has written a new Irish romantic play which Augustus Pitou has selected as the starring vehicle for Fiske O'Hara next season. Mr. Pitou has not as yet selected a title for the play, which is expected to open at the Stamford Theatre, Stamford, on August 11.

BARNES SHOW IN THE EAST

The Al. G. Barnes Circus will show the following towns close to New York City this week June 21, Elizabeth, N. J.; June 22, Jersey City, N. J., and June 23, Paterson, N. J., and then jump next Sunday, June 24, to Carbondale, Pa., and start from there west.

PLAY CO. SUES MARCIN

Max Marcin, producer, was sued last week in the Municipal Court by the Edward Small Play Co., Inc., which seeks to recover the sum of $350,000 for services alleged to have been rendered and commissions due.

"LET'S GO" FOR CHICAGO

CHICAGO, June 23.—"Let's Go," the Izzy Weingarden colored show, will open at the Grand on the South Side July 23 for a fortnight's engagement.

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1738—Perry Glass—Song Poems.
1739—Reed & Blake—Material.
1740—Jennings & Melba—Novelty Costume.
1741—Brian M. Jewett—Title.
1742—Wyse & Broe—Title.
1743—R. Brownlee—Act.
1744—Harvey Sanford—Poems.
1745—Lou Attell—Song Title.
1746—Anton Lada—Orchestra Titles.
1747—Donna Darling—Song.
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